

viz media

# EXCELSAGA

22



story and art by RIKDO KOSHI

EXCELSIOR '22

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RIKDO KOSHI

# EXCEL SAGA 22

STORY AND ART BY  
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AND EXAGGERATIONS

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(EXCEL SAGA BONUS SECTION)

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PARENTAL ADVISORY  
EXCEL SAGA is rated T+ for Older Teen  
and is recommended for ages 16 and up.  
This volume contains fantasy violence  
and mature situations.  
[ratings.viz.com](http://ratings.viz.com)



SENIOR,  
CAN  
I JUST  
QUIETLY  
FLOAT  
AWAY  
TO MY  
DEATH  
NOW?

HMM...  
YOU'VE  
DONE  
51 REPS  
OF THE  
25-METER  
FREESTYLE,  
SO, NO...  
NOT UNTIL  
YOU DO  
THE OTHER  
49.

I  
DON'T  
HAVE  
THAT  
DEMONIC  
STAMINA  
OF  
YOURS!

ELGALA  
AM A  
CREATURE  
OF  
TECHNIQUE  
AND  
BEAUTY!

LOOK,  
I DID  
IT.

ELGALA

SHOULDNT WE  
JUST HIDE  
OUT HERE  
QUIETLY?

AT LEAST  
IT GOT SOME  
OF THAT  
HOMELESS  
WHIFF OFF OF  
ME, BUT REALLY,  
SENIOR, IS IT A  
GOOD IDEA  
FOR US TO  
THRASH  
AROUND  
SO MUCH?







## MISSION 1 LIES, MISUNDERSTANDINGS AND EXAGGERATIONS



MAY  
I  
ASK  
?

AHEM.  
SENIOR?

READING  
BETWEEN  
THE LINES  
IS THE  
ROLE  
OF A  
NO. 2!

...IF  
YOU  
ARE  
GOING  
TO  
OBEY  
OUR  
LORD'S  
ORDER?

SHOULD  
WE WAIT,  
WHILE AN  
OUTSIDER  
LIKE  
HER IS  
IN OUR  
BASE?!

YOU  
SAW  
IT!

I DON'T  
THINK  
THERE  
WAS  
ANYTHING  
BETWEEN  
THE  
LINES OF  
REMAIN  
SILENT  
AND  
WAIT.

FOR  
ALL YOU  
KNOW, BY  
NOW YOU  
MAY BE  
DOWN TO  
NO. 6.

HOW DO  
WE KNOW  
SHE'S NOT  
A NEW  
RECRUIT?

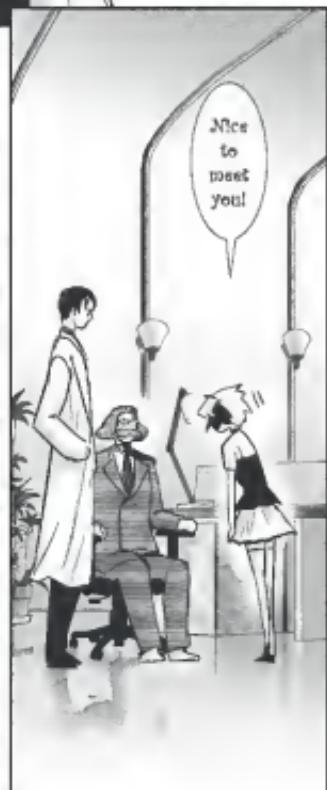








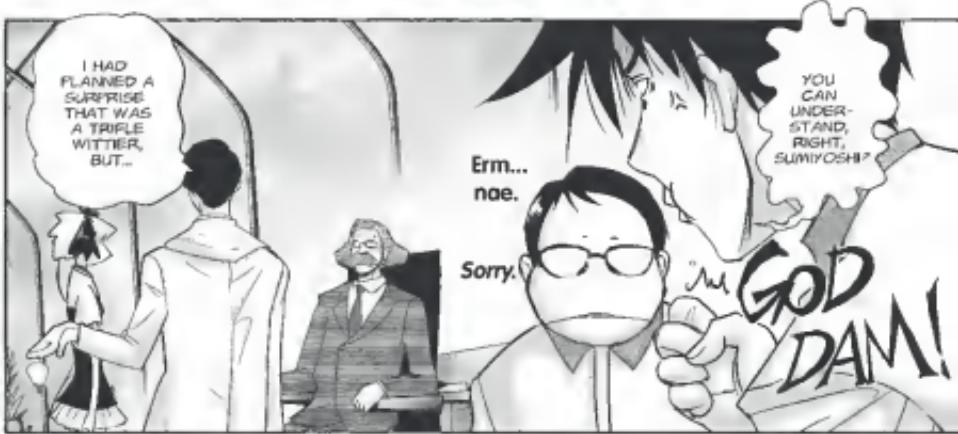






...THIS ISN'T A JOKE?

I TOLD YOU, DOCTOR.



Ah  
divven't  
think  
ye should  
dee it even  
atfaa deep  
reflection.

THE  
LESSON IS  
SURELY--  
DON'T DO  
HUMAN  
EXPERIMENTS  
ON A WHIM

HEY, MAN.  
...Shiouji iz  
mischievous.

...but  
she  
wuz  
more  
natural  
afore...

She's  
geet  
impressive...

SO  
SHE'S  
LIKE  
THIS  
NOW?

WELL,  
DOCTOR?  
DO YOU  
DESIRE  
NISHIKI  
AS  
SHE  
IS?

J FEEL  
LIKE  
MANY  
THINGS  
HAPPENED  
BEFORE  
I GOT  
BACK  
INTO MY  
BODY...

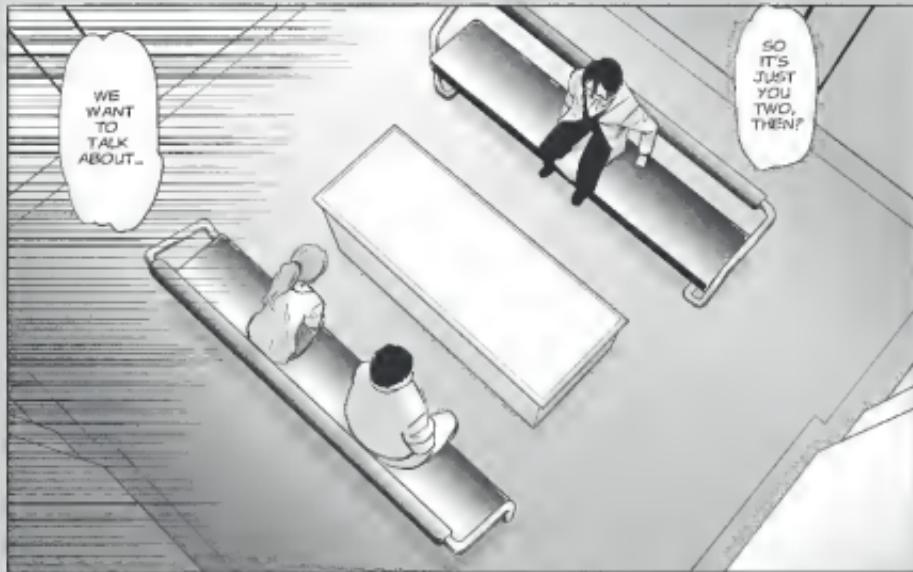
BUT...

Ah'd  
watch  
that  
talk  
unless yu  
want the  
cappaaz  
roond,  
like.

HMM...  
IT  
WAS  
KINDA  
DULL,  
YOU  
KNOW...

...HOW  
DOES  
IT  
FEEL  
INSIDE  
A  
LITTLE  
GIRL?

TP



I WISH I HAD INFORMATION TO PROVIDE.

CURIOSITY ISN'T WORTH ALMOST BEING KILLED SEVERAL TIMES OVER

Yer not simply curious, Matsuya?

-THE DOCTOR.

HONESTLY, I NEITHER CARE ABOUT HIS PURPOSES, NOR HELPING HIM ACHIEVE THEM.

BUT I DO CARE ABOUT STAYING ALIVE, SO I WANT TO EXCHANGE INFORMATION.

I HAVE NO MORALS, BUT I DO HAVE ETHICS.

LET ME BE STRAIGHT ABOUT THIS  
YOU SAID THAT THE DOCTOR'S PURPOSE WAS UNCLEAR BEFORE. ARE YOU TELLING ME YOU STILL DON'T KNOW?

Aye man.  
'Ee mode  
us sign  
non-disclosure  
agreements  
too.

I WILL TRUST YOU IN THIS SENSE.

SO YOU'RE SAYING THERE IS SOME INFORMATION YOU HAVEN'T TOLD US, BUT YOU HAVEN'T GIVEN US FALSE INFORMATION SO FAR

THANK YOU. NOW WHAT I'M ABOUT TO SAY IS ALSO TRUE...

I CAN'T TELL YOU EVERYTHING ABOUT THE WORK I HAVE ACCEPTED FROM DR. KABAPU, SO PLEASE UNDERSTAND.





PERHAPS,  
AFTER ALL,  
THOSE  
PEOPLE  
ARE NO  
BETTER  
OFF  
THAN  
YOU.

IT'S  
POSSIBLE.  
BUT  
PERHAPS  
HE  
REALIZED  
THAT SHE,  
OR THEY,  
DIDN'T  
KNOW  
ANYTHING  
IMPORTANT.

Eh?  
That'd  
be a  
dandy  
thing  
I dee...

MISS  
AYASUGI  
SUFFERED  
MEMORY  
LOSS  
BEFORE,  
TOO.  
DO YOU  
SUPPOSE  
TERMINA'S  
AMNESIA  
WAS  
INDUCED  
BY THE  
DOCTOR?



MISS  
AYASUGI  
WAS  
MYSTERIOUS  
Y'KNOW,  
AS  
USUAL.

IWATA  
MENTIONED  
MISS  
AYASUGI  
IN HIS  
DEBRIEFING.

Aye.  
She  
looked  
a  
litt'l  
less  
fragile,  
like.



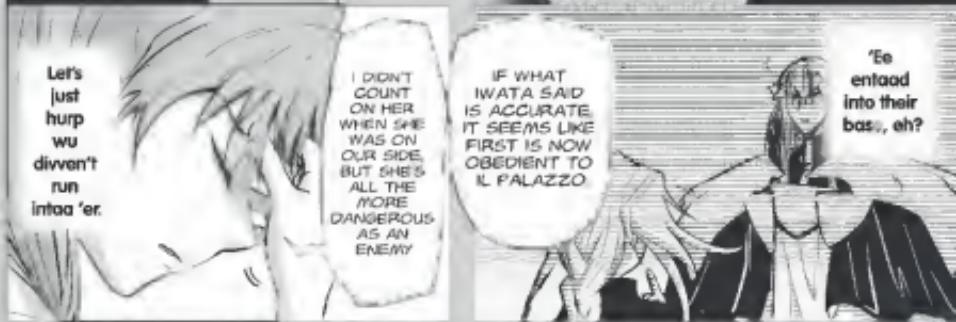
SPEAKING  
OF  
MISS  
AYASUGI,  
ON  
SUMIYOSHI'S  
WAY  
HERE...



I SEE  
YOU'VE  
FIGURED  
IT OUT...

YOU  
KNOW,  
RIGHT?

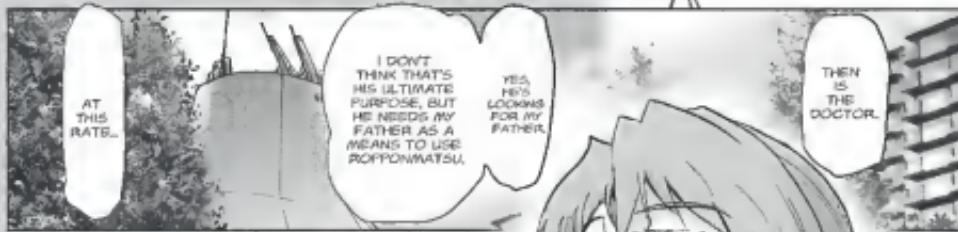
WHO  
DID  
IWATA  
BECOME,  
AND  
WHAT  
DID HE  
SEE?









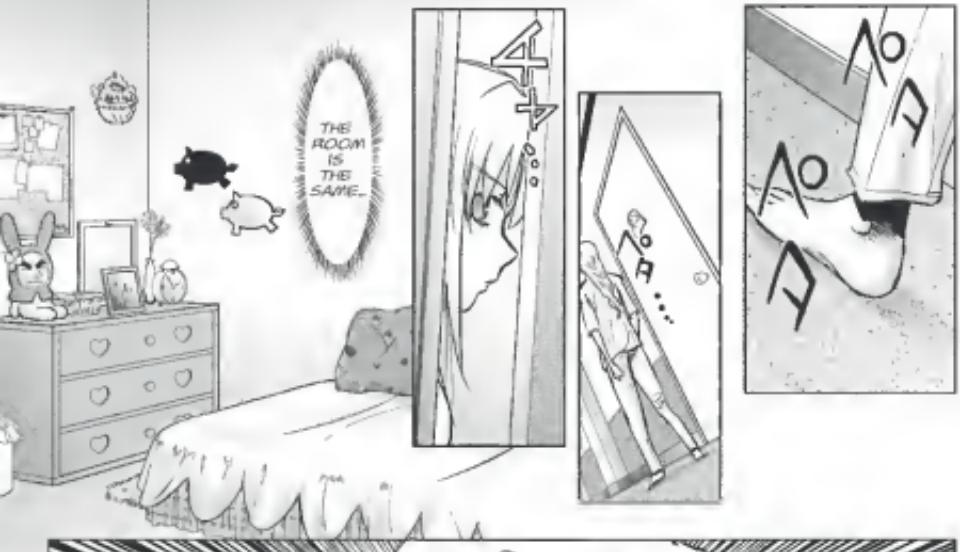


















WHAT'S  
WITH  
THIS  
TASTELESS  
SCENERY  
THAT LOOKS  
EXACTLY  
LIKE A  
SECRET  
BASE?









I  
TRUST  
NO ONE  
IN THIS  
WORLD!  
NO ONE  
EXCEPT  
MY  
LORD IL  
PALAZZO!

YOU'RE  
ALL  
PLOTTING  
AGAINST  
ME!

WHAT'S  
UP,  
TERIHA  
?

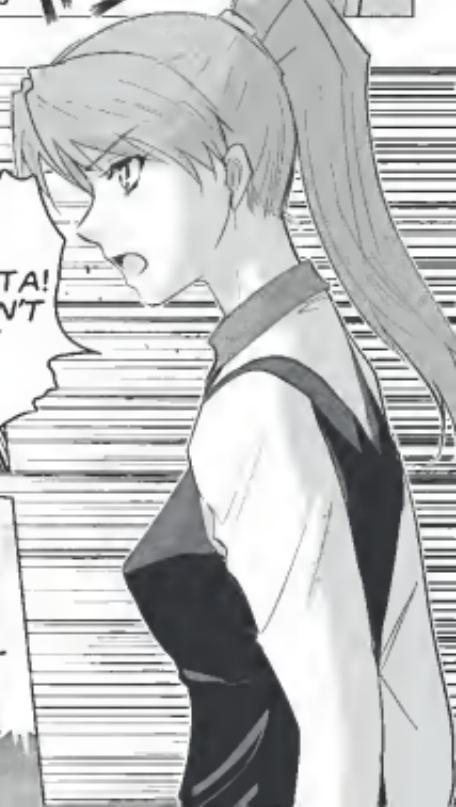
PRACTICAL.  
A PERSON  
WHO MAKES  
A LIST OF  
PRIORITIES  
LIKE HIM  
IS GOOD  
AT KEEPING  
A POKER FACE.

Is that  
not a  
somewhat  
cynical  
way o'  
lookin'  
at it?

I  
GUESS  
HE  
OWED  
US ONE.

I cannot  
believe  
Shioji  
decided t'  
support  
wor littl  
song an'  
dance.







"Th' darkest place  
is undah th' candlestick,"  
eh?

THIS IS  
THE ONLY  
PART OF  
THE BASE  
THAT ISN'T  
UNDER  
SURVEIL-  
LANCE...  
I THINK.

WE HAVE TO  
HIDE HER. IF  
THE DOCTOR  
FINDS OUT,  
HE'S GOING  
TO INSIST WE  
TAKE SOME  
KIND OF  
ACTION.

Residen  
Area

THERE'S  
NO TRACE  
OF AN  
INTRUSION.  
HOW DID SHE  
GET INTO  
THE BASE?

Do  
wu  
hev  
t bring  
'er  
here?

CAUGHT!

I  
DON'T  
LIKE  
THAT  
WORD  
"EVENTU-  
ALLY."

We's  
gemin  
more on'  
more  
involved.  
Where's  
this  
gooin  
eventually?

DRAG  
ME  
THROUGH  
THE  
STREETS?!  
I'M  
HUNGRY!

YEAH!  
SEE!  
I DON'T  
KNOW  
NOTHIN',  
SEE!  
WHADDYA  
PLANNIN'  
TO DO?  
YOU GOT  
ANYTHING  
TO EAT?!

... Will  
benito  
boxes  
dee?

WHAT'S  
THE  
HOSE  
FOR?"

**TIMP TIMP**

I'M  
HUNGRY!  
DID I  
MENTION  
I'M  
HUNGRY?"

I'M  
HUNGRY!"  
ARE YOU  
PLANNING TO  
USE "MILD"  
OR "STRONG"  
"INTERROGATION  
TECHNIQUES,"  
OR WILL  
IT BE  
STRAIGHT-UP  
TORTURE?"

DO WE  
HAVE A  
RUBBER  
HOSE  
AROUND?

THIS  
ISN'T  
SOME  
OLD SPY  
MOVIE

EXCELSIOR

MISSION 2  
THE KEY AND  
THE KEYHOLE



100

60











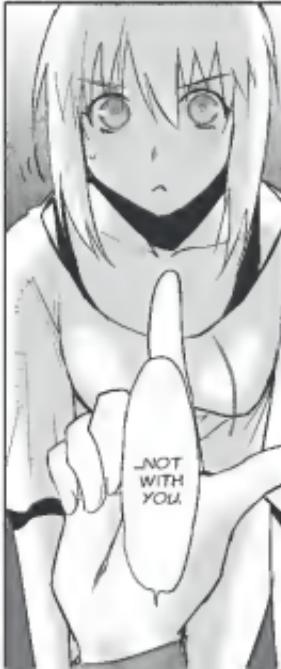
LIKE I'M GONNA TELL YOU ANYTHING! DO YOU THINK I, EXCEL, NUMBER TWO OF ACROSS, WOULD TELL YOU MY NAME, RANK, AND AFFILIATION, JUST BECAUSE YOU GAVE ME THE FIRST SQUARE MEAL I'VE HAD IN WEEKS?!





UNLIKE YOU GUYS, WE DON'T ENJOY BEING ON THIS SIDE...

WE ARE DESPERATELY ATTEMPTING TO AVOID THE ADDITIONAL WORK WE WILL BE ASSIGNED IF OUR BOSS DISCOVERS YOU.

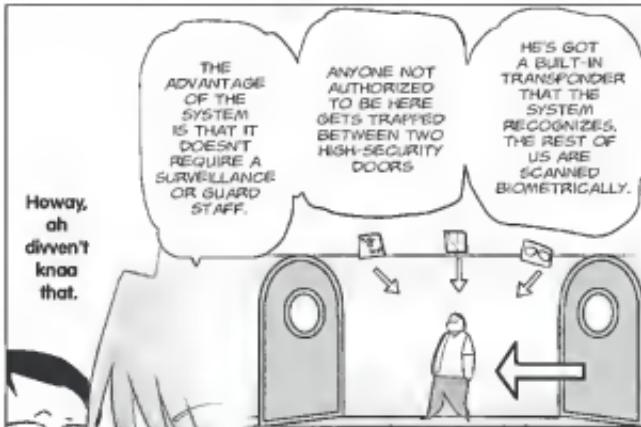


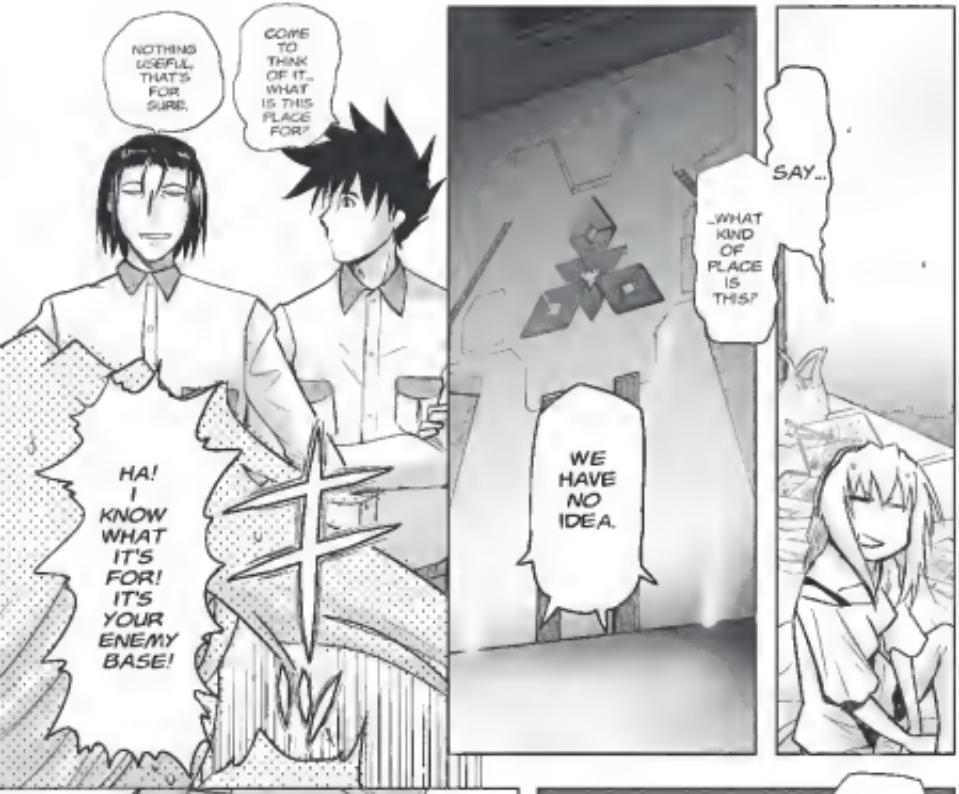


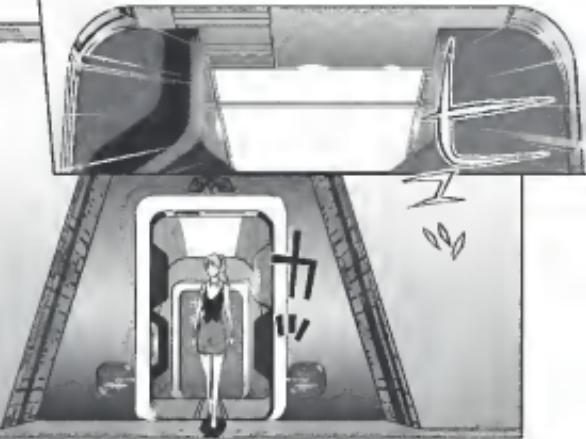
CAN'T YOU LET US ENJOY A LONG SOLID MEDIOCRITY AS ORDINARY CITIZENS?

AS LONG AS WE CAN MAINTAIN OUR EVERYDAY LIVING, WE DON'T CARE WHO RULES THE WORLD.











It's nee different than what Iwata saw.





MAYBE  
THROUGH  
THE SAME  
SHAFT  
IWATA  
AND  
WATANABE  
USED  
BEFORE..?

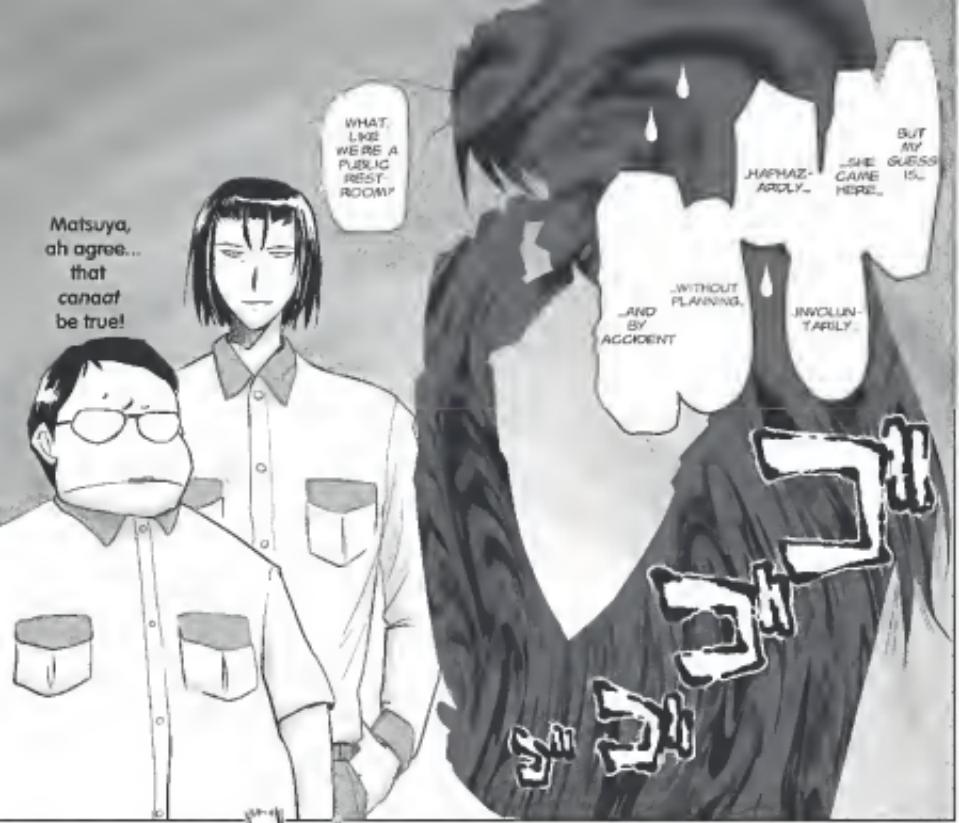


DIDN'T  
YOU  
DESIGN  
THIS  
BUILDING?











IF I  
DESTROY  
THIS  
PLACE,  
WILL  
LORD IL  
PALAZZO  
PRAISE  
ME?







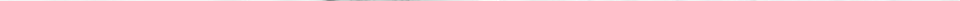














IT'S  
AN  
ALERT

WHY  
?!

BECAUSE OF  
IWATA

sleepy

あ  
お







Why  
the  
alert  
went  
off

GERTCHA!

EXCELSIOR

CAUTION

AN  
INTRUDER?  
!!

WE DON'T  
KNOW THE  
DETAILS YET,  
SIR, BUT IT  
SEEMS THAT AN  
UNREGISTERED  
PARTY IS  
INSIDE OUR  
FACILITIES.

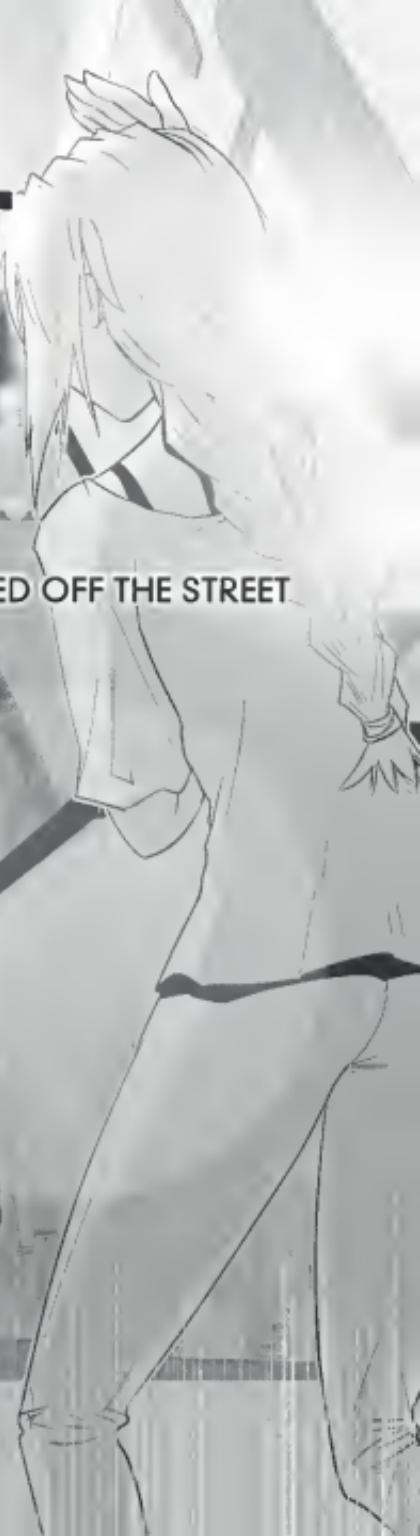
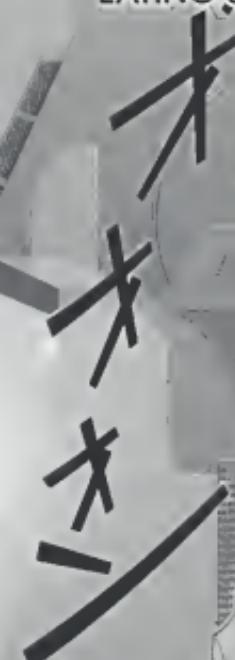
WHAT  
ABOUT  
THE  
SECURITY  
LOG?

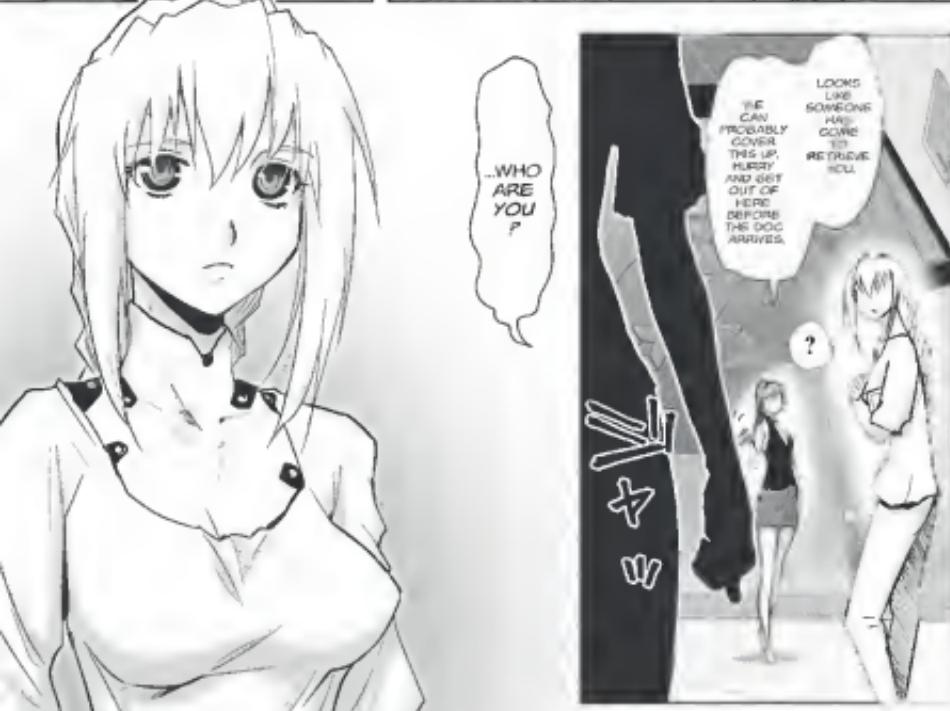
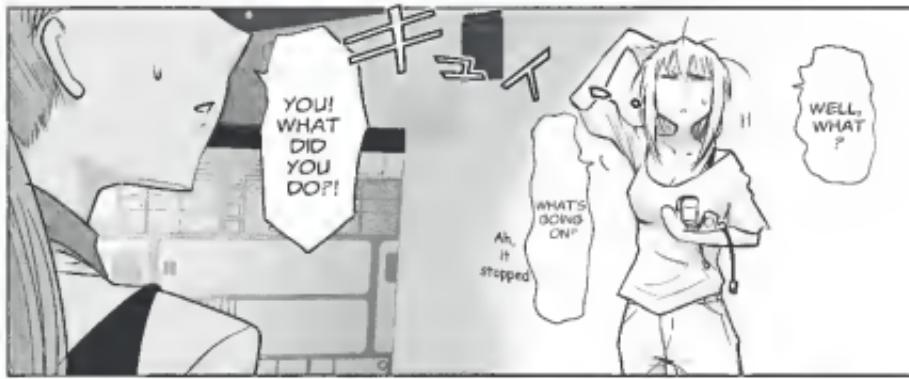
DAMN!  
AT A  
BUSY  
TIME  
LIKE  
THIS,  
WHAT'S  
GOING  
ON?!

ALL  
STAFF  
MEMBERS  
ARE  
ON  
BASE.



**MISSION 3**  
**EATING SOMETHING YOU PICKED OFF THE STREET**





AHHHHH!!

I  
KNOW  
YOU!  
YOU ARE...



I RECOG-  
NIZE  
YOU AS  
EXCEL.

I  
CAME  
HERE  
TO  
PICK  
YOU  
UP.

WE  
ARE  
GOING  
TO  
VACATE  
THE  
PRESENT  
LOCATION,  
SO  
PLEASE  
COME  
WITH  
ME.



DID  
YOU  
CALL  
HER  
HERE?

HEY!  
DON'T  
JUST STAND  
THERE  
LEAKING  
YOUR  
INFORMATION.  
DO US A FAVOR  
AND JUST GO  
HOME, OKAY?

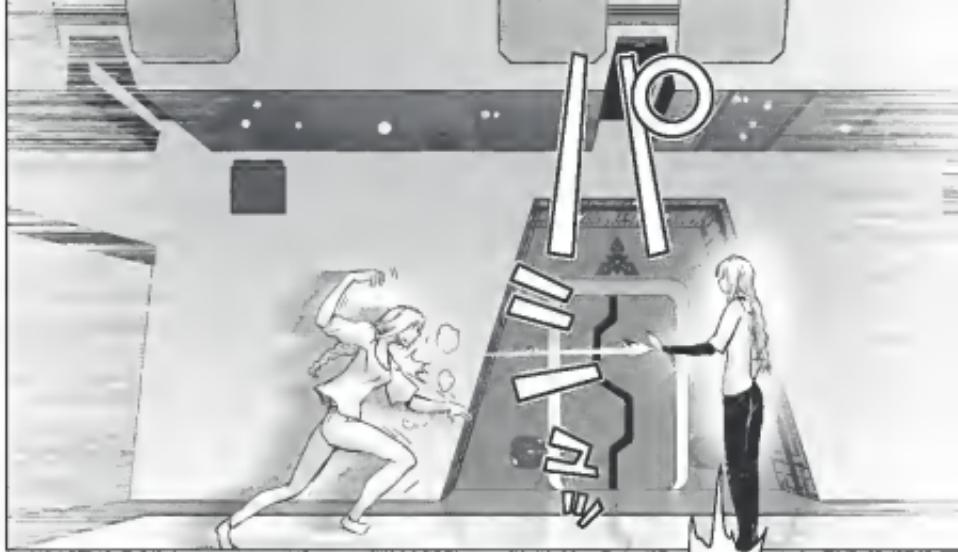
What,  
like she  
wuz a  
cab an  
aai?

...  
NOW THAT HURTS.  
WHAT KIND OF SECURITY DO YOU PUNKS HAVE HERE, ANYWAY?!  
WHAT IS THIS-- A SECRET BASE, OR A 7-11?

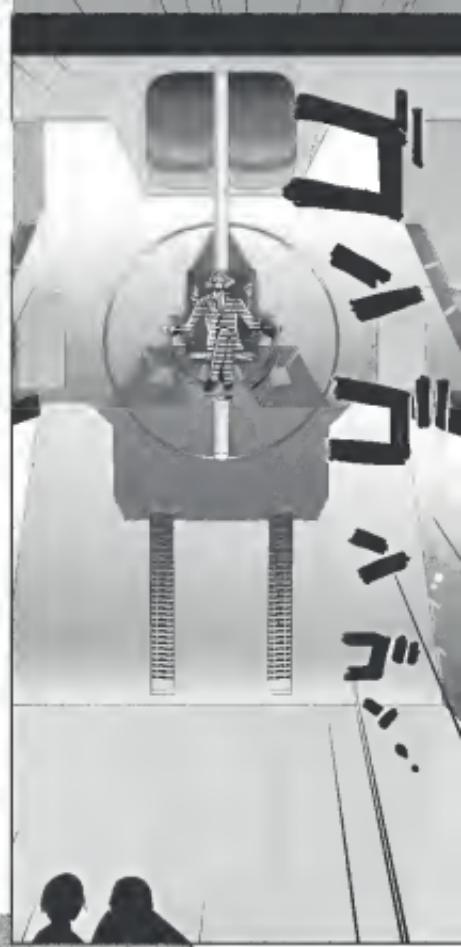
NO, SHE GOT IN HOW-EVER YOU DID, I GUESS.















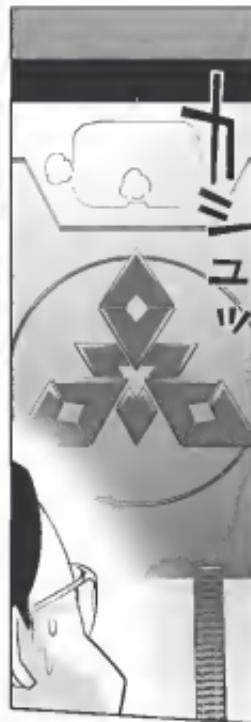
H!!  
BUT WHAT  
SORT OF HOSTS  
WOULD WE BE  
NOT TO OFFER  
OUR VISITOR A  
SUITABLE  
GOODBYE?!

YES,  
TO SEND  
HER BACK  
TO HER  
MASTER...  
IN THE  
PROPER  
CONDITION!

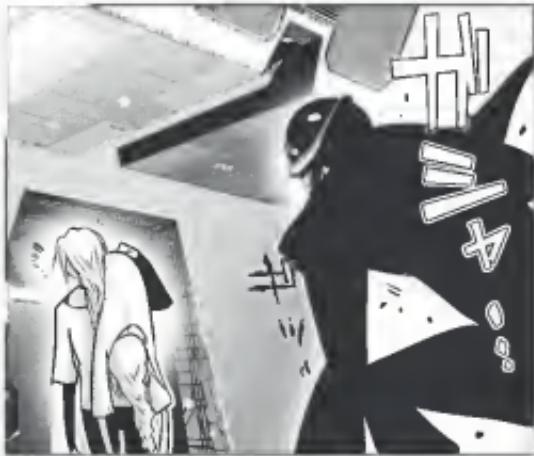
huh?

HE  
ACTUALLY  
LISTENED  
TO  
REASON.  
IT'S A  
SIGN OF  
THE  
APOCALYPSE.

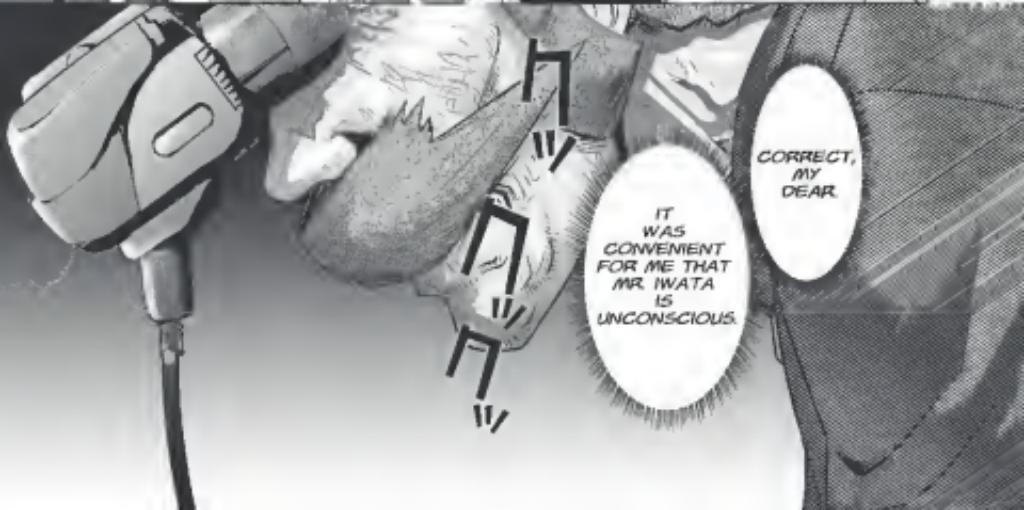
...Did  
it  
wurk?





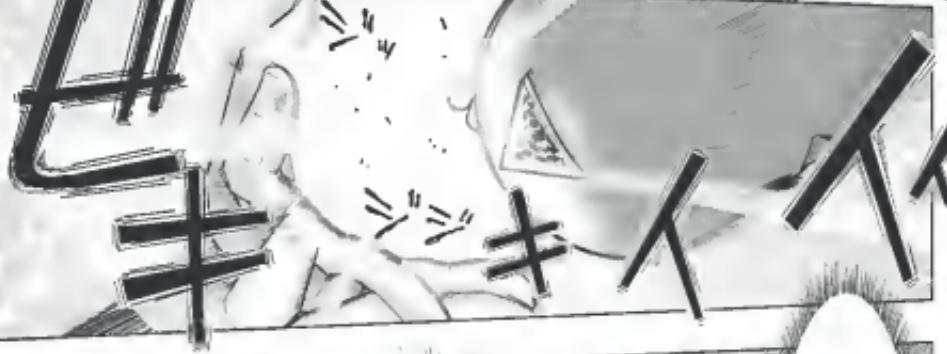








HA!  
!



I  
SAID  
DO  
NOT  
UNDER-  
ESTIMATE  
ME!

HA!  
HA!  
HA!







WHAT  
?!

YOU  
CAN GO  
AHEAD  
AND  
DESTROY  
IT.

DAMN

!!



OOO  
OOOOHHHH  
WAHHH  
HHHI-  
YAH!

?!?



WHERE  
DID  
YOU  
TAKE  
LORD IL  
PALAZZO  
?!

BUT  
THERE'S  
JUST ONE  
THING I  
WANNA ASK  
YOU BEFORE  
I SLIP  
BACK INTO  
BLISSFUL SLEMBER  
ON THE COLD  
FLOOR!

IF YOU  
LAY SO  
MUCH  
AS A  
FINGER  
(OR ANY  
OTHER  
PORTION  
OF YOUR  
BODY)  
UPON MY  
LORD...

AND  
WHO  
ARE  
YOU?!

WHAT  
ARE  
YOU  
GOONA  
DO WITH  
ACROSS?!

Wuz  
that not  
three  
things?

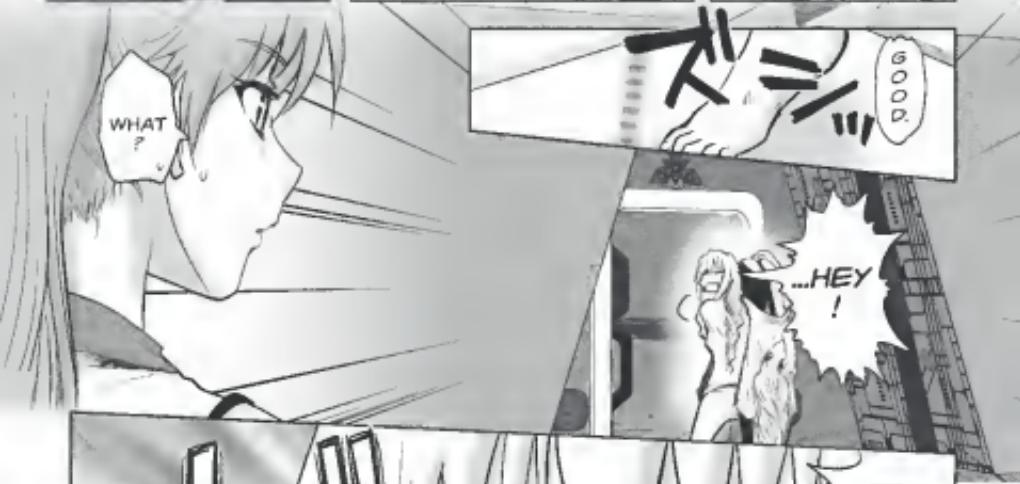
SHE'S  
NOW...

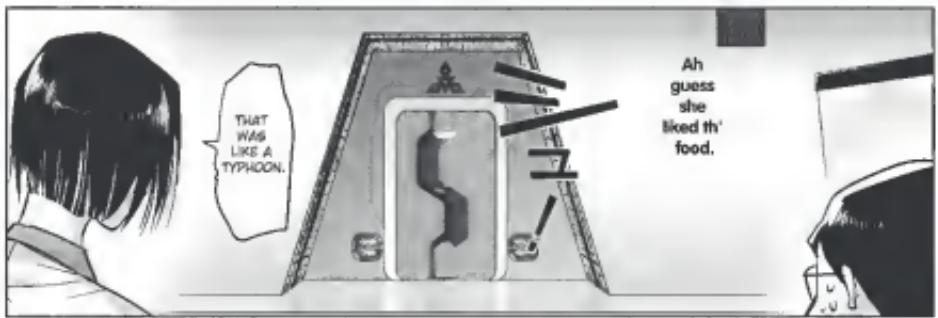


...I'LL  
MAKE  
YOU  
REGRET  
YOU WERE  
EVEN BORN  
UNTIL  
YOU  
DIE!!!











IT'S  
A  
SECRET.

HOW  
CAN  
YOU  
REPAIR A  
SECRET  
BASE?

EXCELSIOR



Today's date:  
(classified)

Nice day, though.





And  
I'm in  
danger of  
losing my  
position.

But  
I have  
nothing  
to do.

## MISSION 4 DIARY OF A PRETTY GIRL'S BRAIN



SHE OBEYS  
COMMANDS  
FAITHFULLY.  
HER WORK IS  
PROMPT AND  
ACCURATE. YES  
INDEED, THE  
IDEAL  
SUBORDINATE.

NO  
GRIP-  
ING...

...NO  
EATING.

YES.  
W-  
WELL...

Ahem.

HERE'S  
WHAT  
HAP-  
PENED...

Things  
have  
been  
going in a  
strange  
direction  
since a  
couple of  
days ago.

IS  
THAT  
ABOVE  
OR  
BELOW  
MINCE?

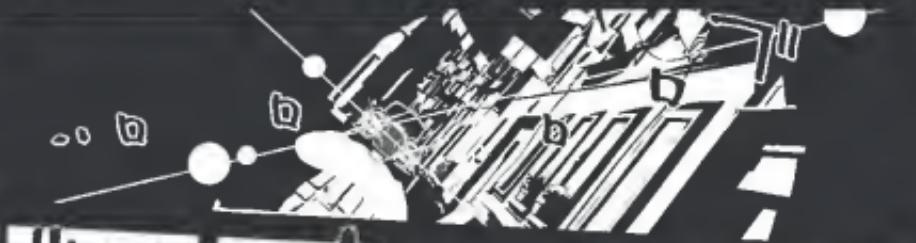
I AM  
NOT A  
NUMBER,  
I AM  
A FREE  
ELGALA!

BY  
NOW  
YOU  
MAY BE  
DOWN  
TO  
NO. 6.



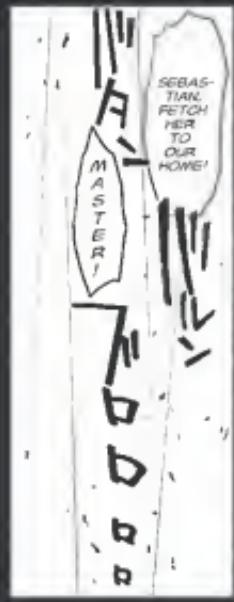


\*A miraculous power manifest when forced to live on the edge.

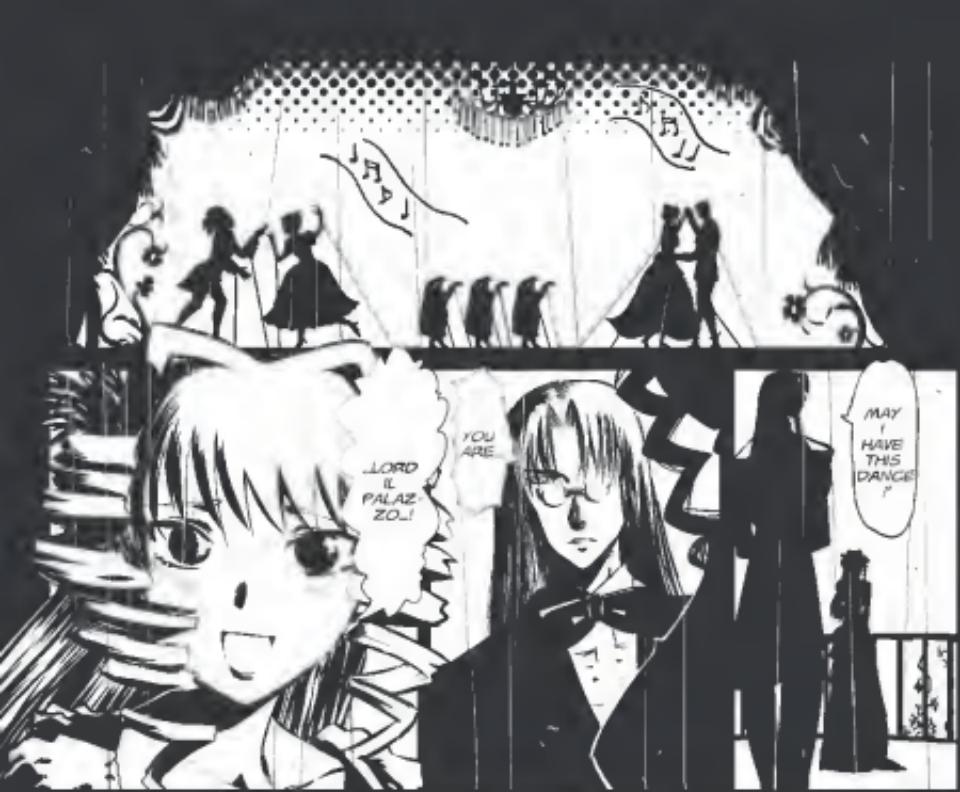


NO  
ONE YOU  
SHOULD  
BE  
LOOKING  
AT. GET  
IN THE  
CAR  
NOW.

WHO'S  
THAT  
GIRL?







Starring: Elgala  
Director: Elgala  
Screenplay: Elgala  
Producer: Elgala  
Filming: Elgala  
Sponsor: Elgala  
Art: Elgala  
Special Effects: Elgala  
Lighting: Elgala  
Music: Elgala  
Editing: Elgala  
Supervisor: Elgala



YOU START WITH AN UNBELIEVABLE LIE AGAIN...

I BARGED INTO OUR ENEMY'S BASE!

SHE TOTALLY KNOWS THAT THAT ONE HAS APPEARED, SO THERE'S NO POINT SNEAKING AROUND.

HMM. A BIT OVERBLOWN, PERHAPS, AND YET I ADMIT IT SUMS UP OUR PRESENT STATE CONCISELY.

we are not the world

IF THE TERM IS BROADLY INTERPRETED IN OUR CURRENT SITUATION, EVERYONE ON THIS BLUE-GREEN PLANET WE CALL EARTH EXCEPT YOU, ME AND MIN-CHAN CAN BE OUR ENEMY.

YOU SAY 'OUR ENEMY,' BUT WHICH ENEMY ARE YOU TALKING ABOUT?

OUR ENEMY IS OUR ENEMY!

YOU DID ?!

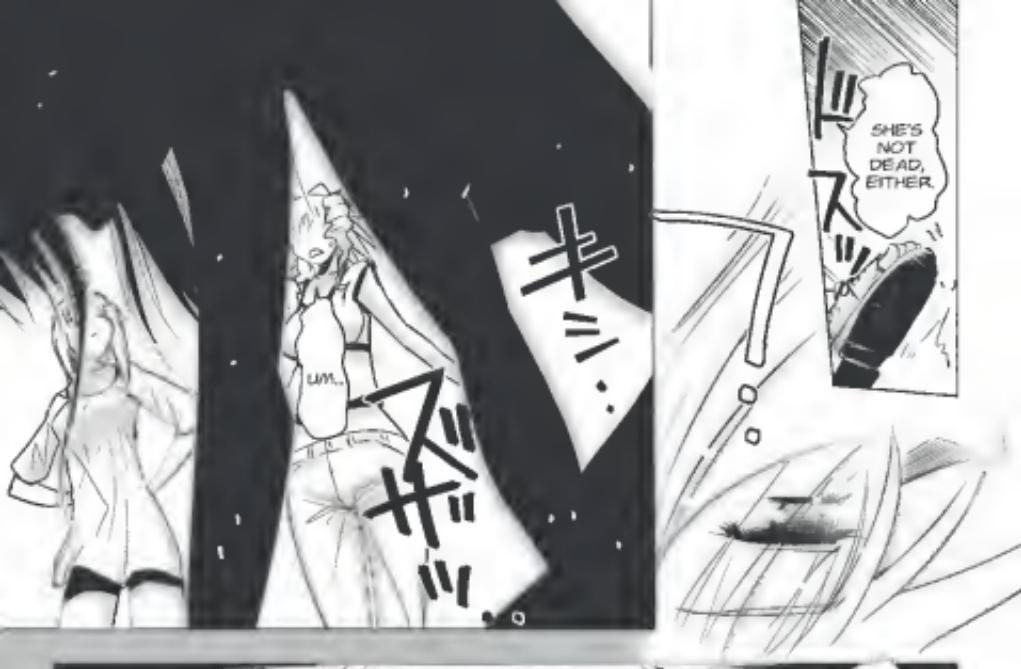
I BUSTED INTO THEIR PUNK-ASS JOINT AND COMMENCED TO SQUABBLE.

ALL RIGHT. I'M TALKING ABOUT THOSE GUYS WHO WORE THE SOOFY HELMETS.

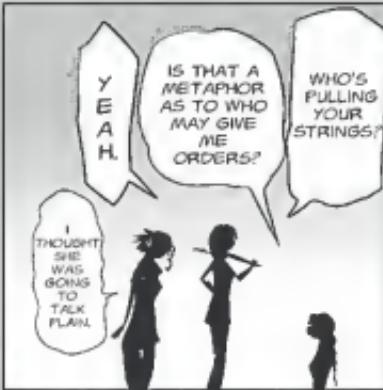
WHAT IS IT? FOOD? SUPPLIES?

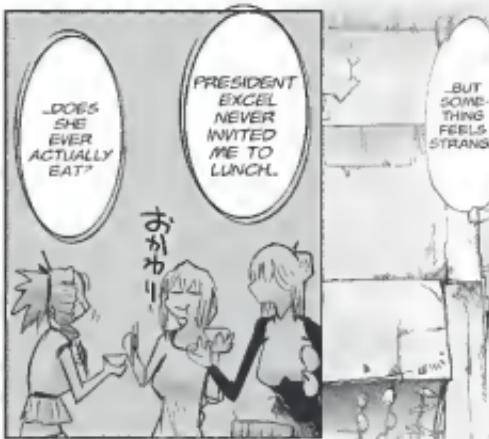
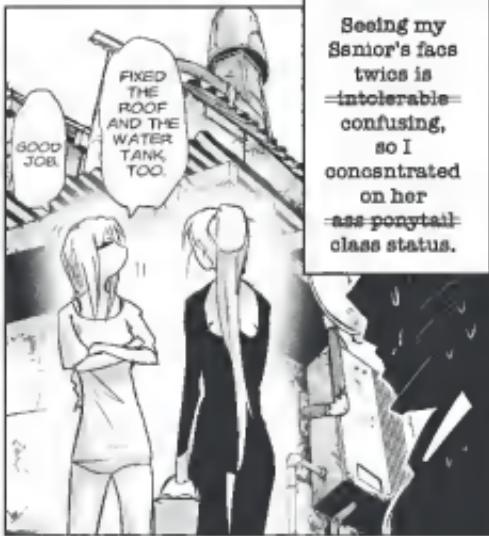
HERE'S SOME LOOT.

















USE ANY  
MEANS, BUT  
GET HER  
BACK!

THIS  
IS OF  
PRIMARY  
IMPORTANCE!

一 度 差 (actual temperament)

SHE  
LOOKED  
LIKE A  
DIFFERENT  
PERSON,  
BUT THAT  
WAS  
ISSHIKI!!

ISSHIKI!  
ROPON-  
MATSU !!  
SHE WAS  
ON THIS  
BASE!

WHO ?

Eh?



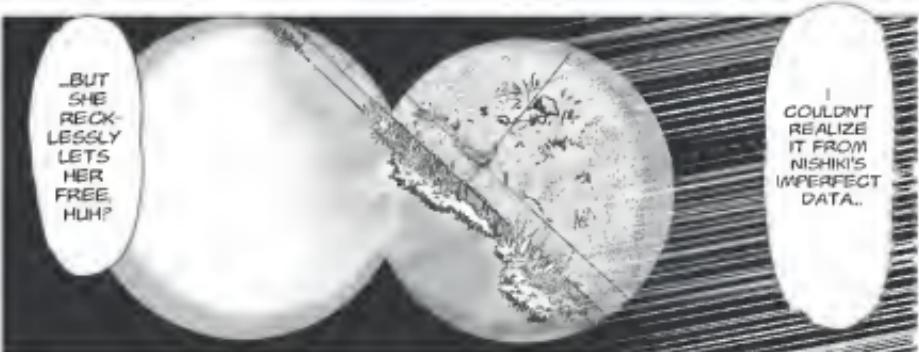
EXCUSE  
ME, BUT—

CAPTURE  
BOTH OF  
THEM!

There wuz  
two gurls  
that looked  
alike. Which  
'un am ya  
talkin' aboot?



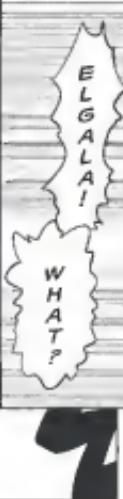


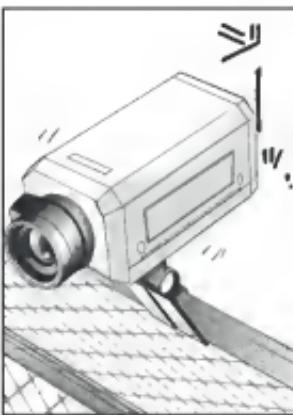
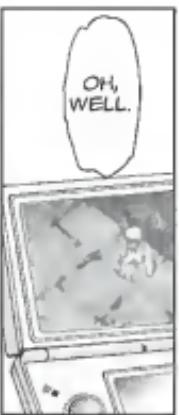




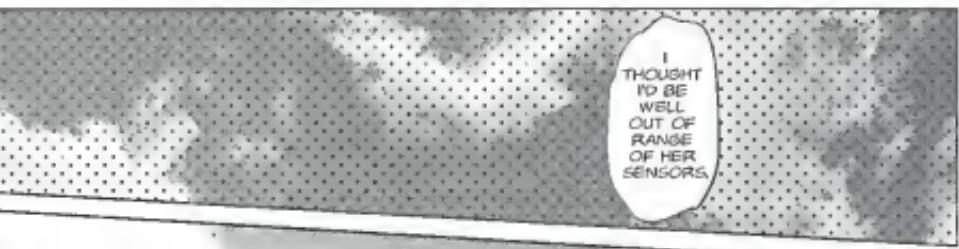
















EXCELSIOR

THOUGH I DON'T  
SUPPOSE YOU  
APPRECIATE IT.

THAT'S A  
BON MOT.

"MINOR  
PART."  
short

WELL,  
WHAT  
SORT OF  
SUPPORTING  
PLAYER ARE  
YOU, THEN?  
A FERVERT  
WHO LIKES  
PEEPING?  
OR A  
PERVERT  
WHO LIKES  
STALKING?  
  
I AM A  
BEAUTIFUL  
WOMAN, IT'S  
TRUE...BUT  
STILL, IT  
ANNNOYS  
THE  
LIVING CRAP  
OUT OF  
ME.



# MISSION 5

## PHYSICAL LABOR







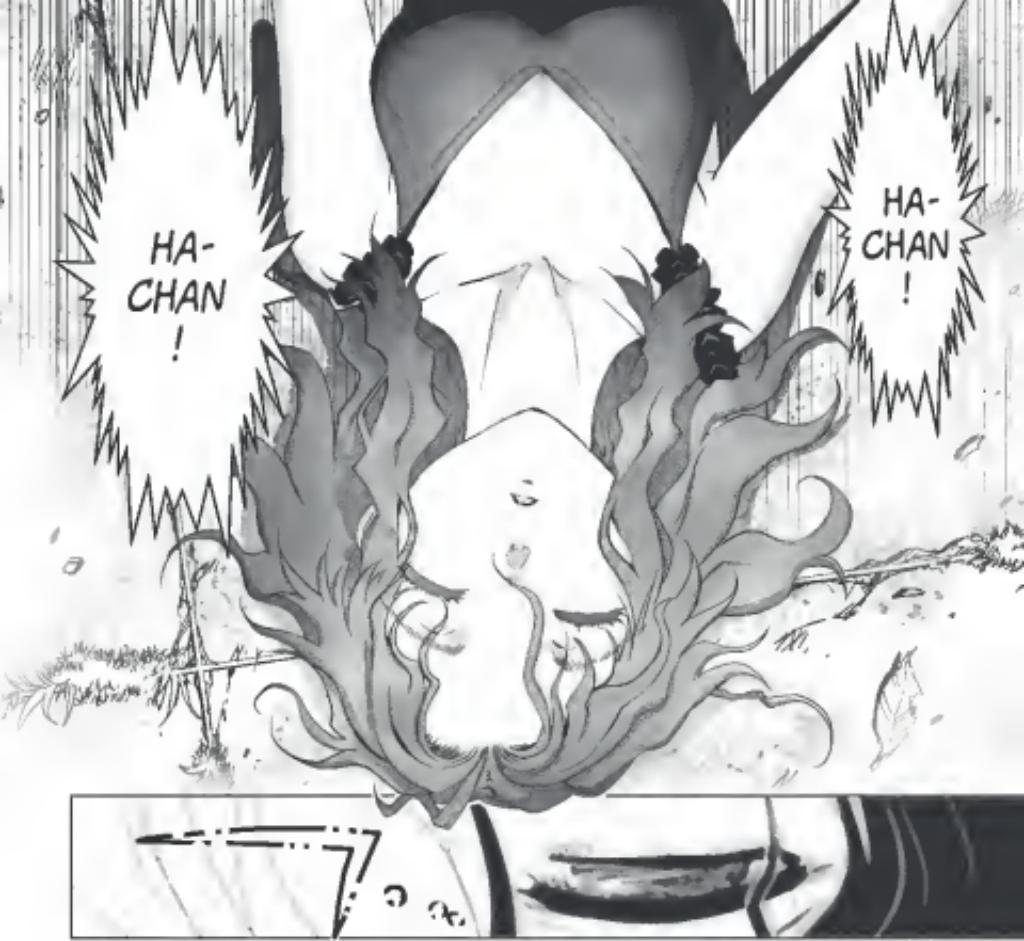


**F**  
SOUNDS INTRIGUING...  
BUT I'LL HAVE TO  
LET IT GO.

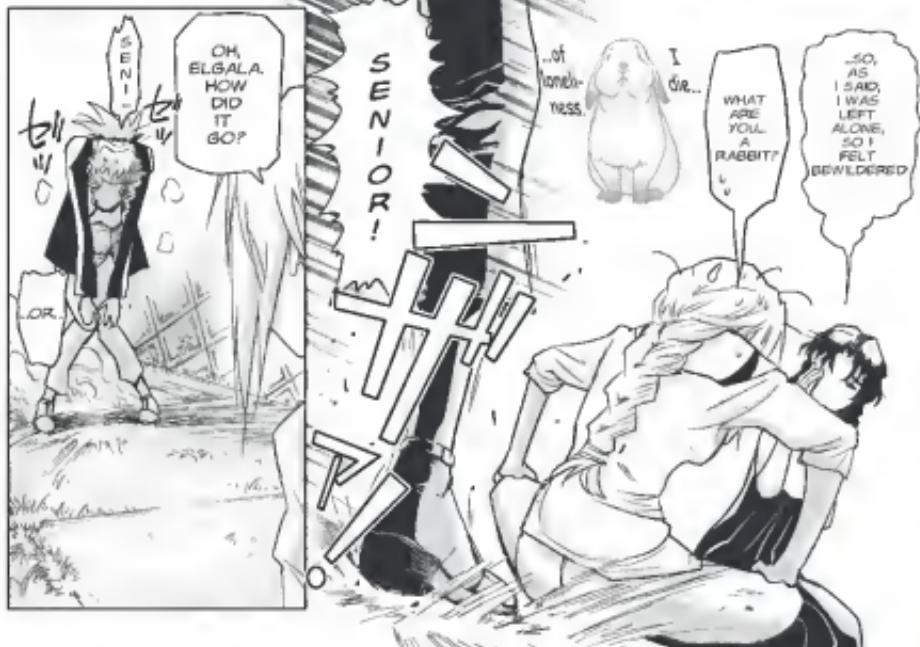
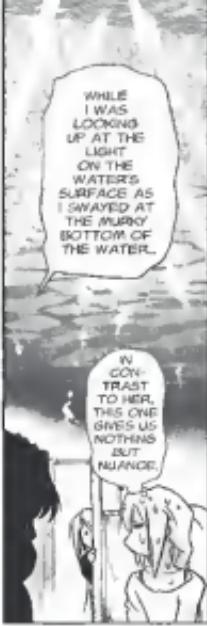
...I'M  
NOT  
HER  
ENEMY,  
BUT I  
WON'T  
TAKE  
HER  
SIDE.  
OH,  
AND  
TELL  
TERIHA.

AND  
ALSO...











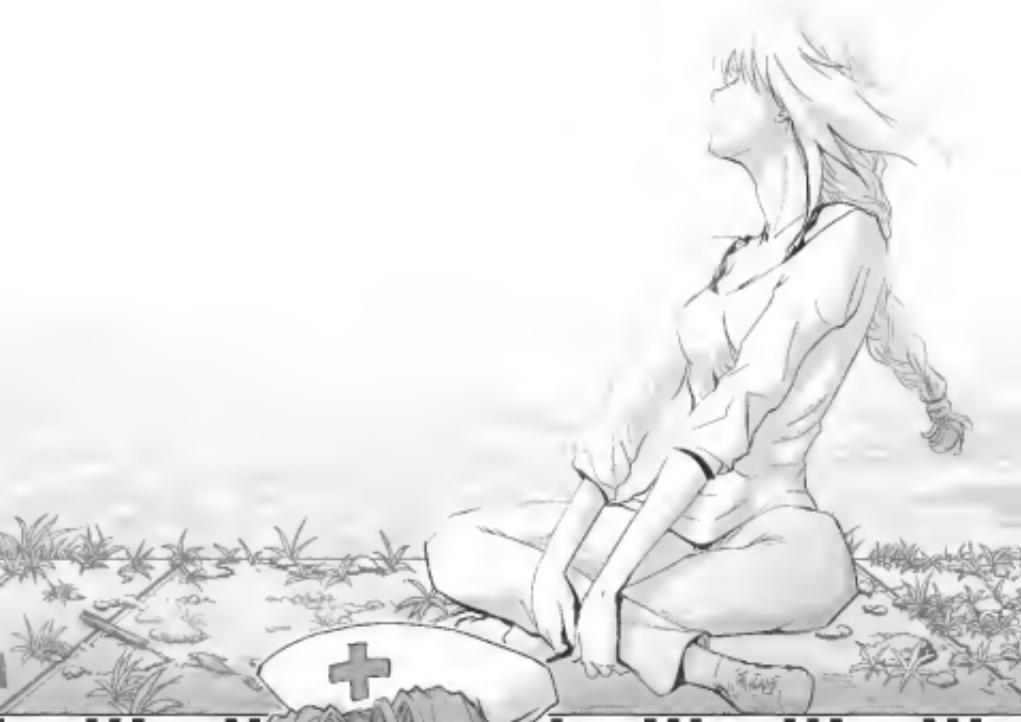




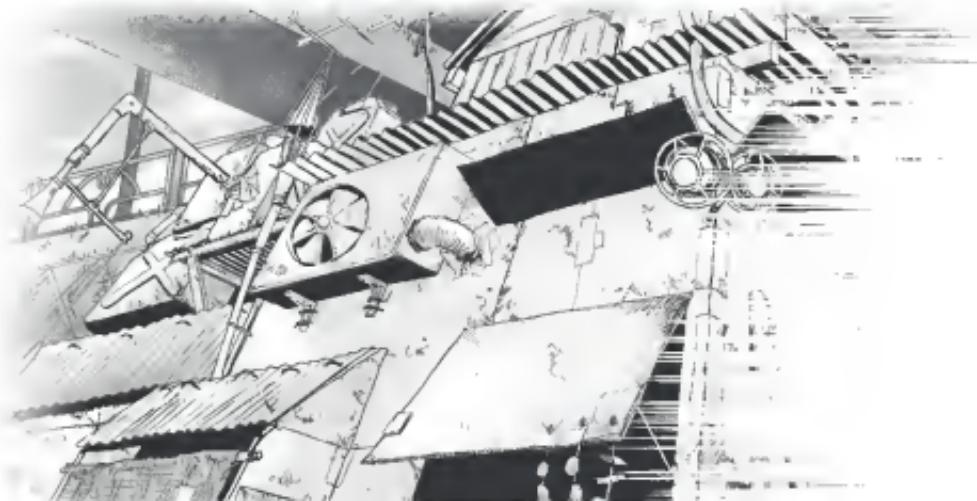
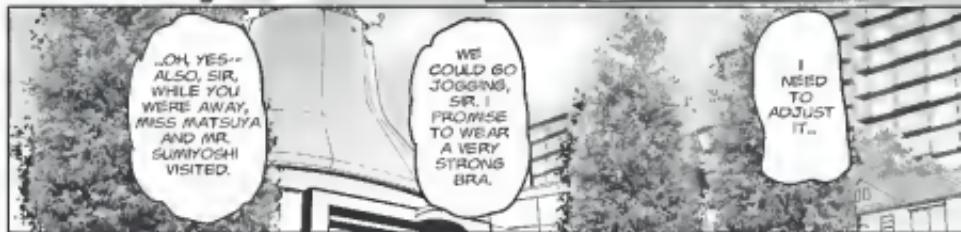








...HAVE  
YOU  
BEEN  
ROVING  
AROUND,  
PROFESSOR?













S  
U  
F  
F  
E  
R



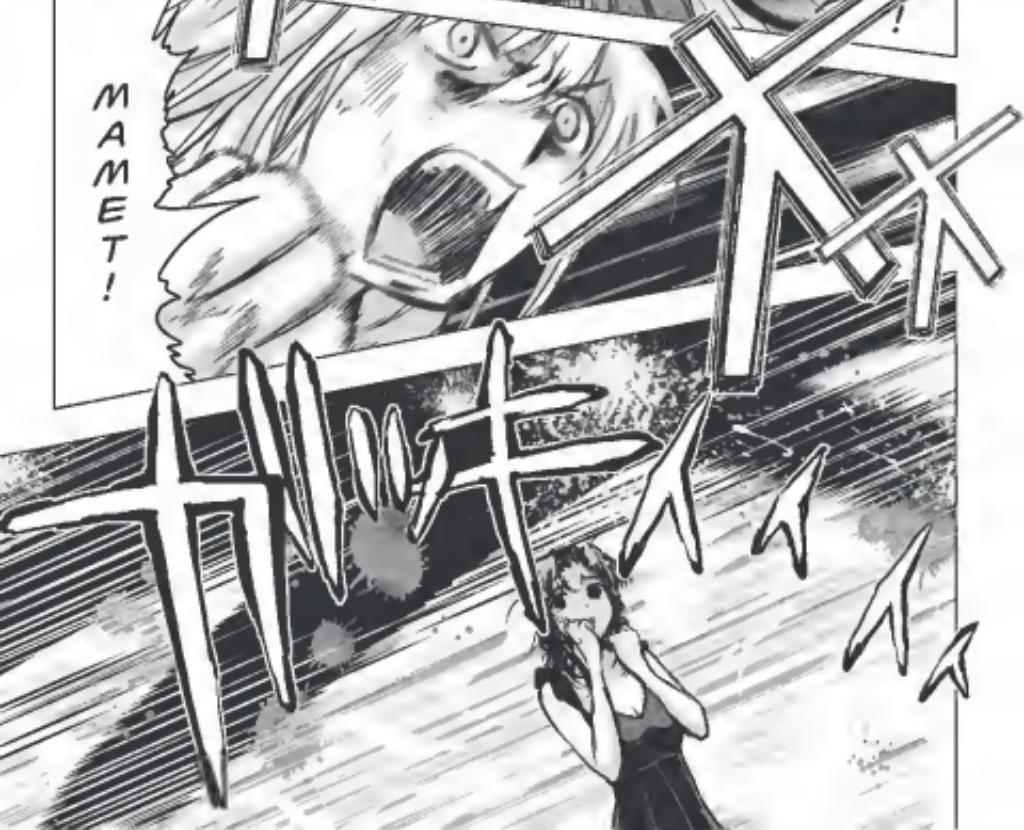
YOU FAIRY!  
YOU COMPANY MAN!

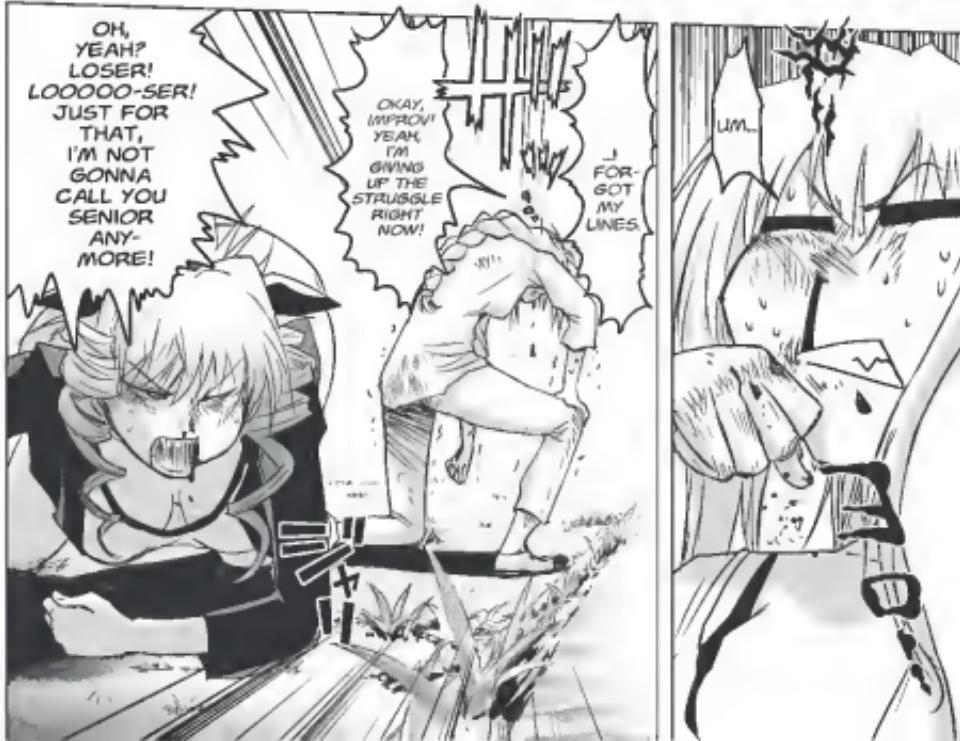
I SAY,  
DOES THAT  
NAME MEAN  
NOTHING  
TO YOU?!

...IL  
PALAZZO!  
DOES  
THAT  
NAME MEAN  
NOTHING  
TO  
YOU?

BECKETT!

MAMET!













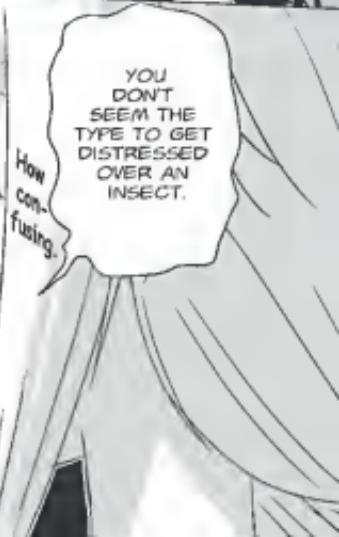


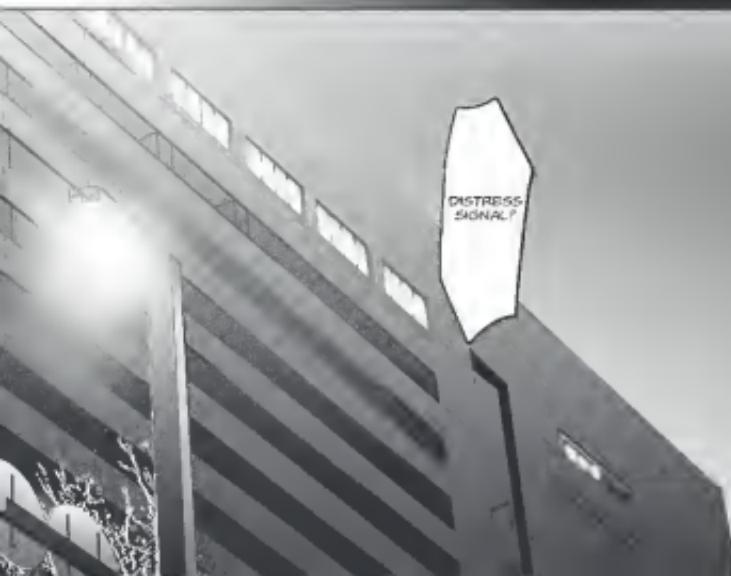
EXCELSIOR

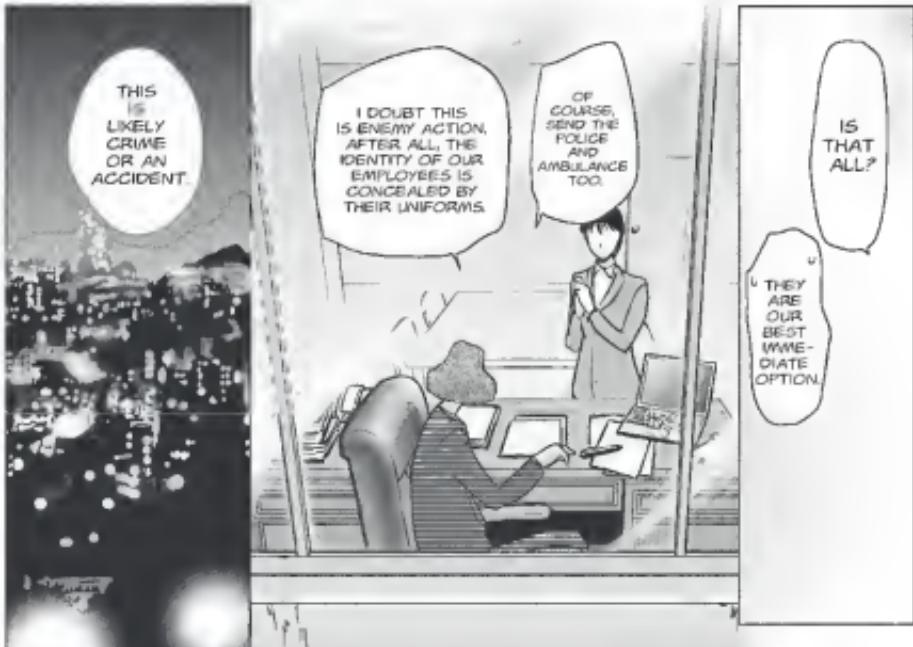
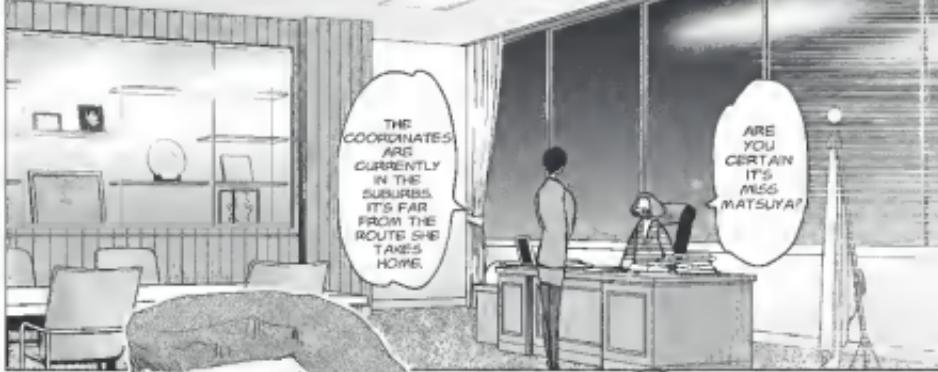














...MISAKI  
IS  
CALLING  
ME!

MISAKI!  
!

MISAKI!  
!

MISAKI

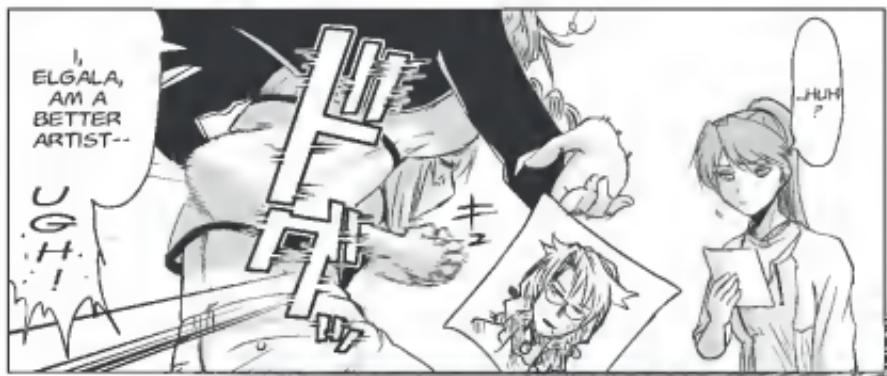




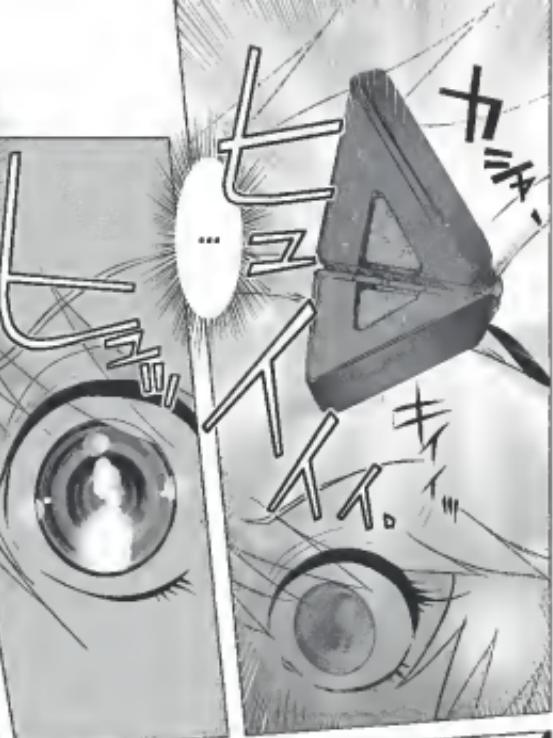
MISAKI-















WHATEVER  
SHE'S  
DOING  
IT'S AN  
INDEPENDENT  
ACTION  
FOR HER  
ALONE

...THE  
WORD  
I'M  
LOOKING  
FOR IS  
SELF-CENTERED.

...SHE'S  
OUR  
ENEMY  
!!

I DON'T  
KNOW  
ON WHAT  
GROUNDS  
YOU CALL  
HER YOUR  
'ENEMY'  
BUT...

THAT'S  
WHAT  
I THINK,  
ANYWAY--

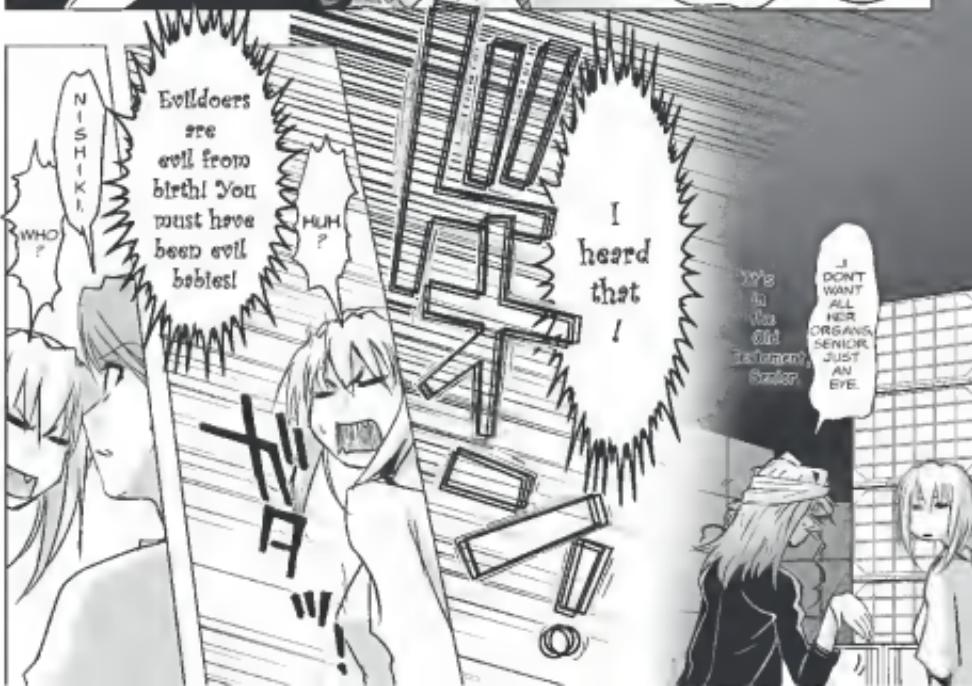
WE  
DON'T  
WANT TO  
BE DRAWN  
INTO ANY  
TROUBLE  
AGAINST  
OUR  
WILL.

JUST  
AS I  
SAID  
BEFORE...

SO I  
WOULD  
APPRECIATE  
IT IF YOU  
COULD  
CONDUCT  
YOUR  
SHADOW  
WAR WITH  
GREATER  
DISCRETION.

ARE YOU  
REALLY  
ASKING  
IF WE  
ARE  
YOUR  
ENEMY?!

UH-HUH.





L  
I  
S  
T  
E  
N

IS HE  
INSIDE  
HER  
AGAIN?

...AND IF THIS GETS INTO NISHIKI'S LOG, IT'LL END UP TROUBLE.

SORRY, BUT YOU BETTER RUN

IF WE PROVOKE THE DOCTOR NOW, ALL OF OUR EFFORTS WILL END UP WASTED...

THIS IS THE HOT-LINE,

ONCE AGAIN... DON'T GET US INVOLVED.



OH,  
YES,  
SENIOR.  
I'M SO GLAD  
SHE'S NOT  
OUR ENEMY.  
THAT WAY,  
SHE ONLY  
TRIES TO  
BLIND  
US.

YOU  
KNOW,  
ELGALA.  
I THINK  
YOU'RE  
RIGHT. IF  
WE MADE  
HER OUR  
ENEMY,  
SHE  
WOULD  
KILL  
US.





I'M  
FAIRLY  
SURE--  
CONSIDERING  
WHAT  
HAPPENED  
LAST TIME--  
THAT THIS  
PHENOMENON  
IS RELATED.

敵  
Enemy!

ALSO,  
I DON'T  
KNOW  
HOW  
TO PUT  
HIM BACK  
INTO HIS  
BODY.

YES,  
SIR !

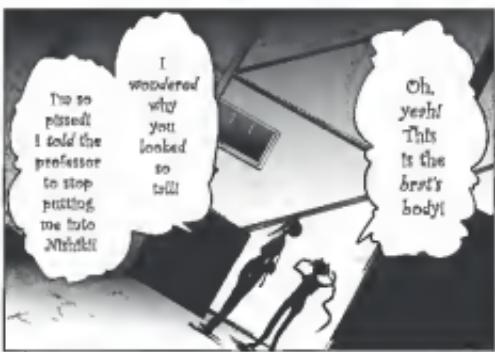
LUM,  
CAN  
YOU  
TURN  
UP THE  
FALSE  
SIGNAL?

IF I HAD  
KNOWN THIS  
WOULD  
HAPPEN, I  
WOULD HAVE  
GATHERED  
DETAILED  
DATA FROM  
THE LAST  
INCIDENT...

BUT  
I CAN'T  
SIMPLY  
SHUT  
DOWN A  
LIVING  
PERSON.

SIR!  
HIS  
Egg  
HAS  
GOTTEN  
WEAKER!

I GUESS HE  
NEEDS TO WANT  
TO GO BACK  
VOLUNTARILY  
TO HIS BODY,  
OR HE MAY NOT  
SURVIVE THIS  
TIME.



I BELIEVE A PHYSICAL SHOCK MIGHT BE THE ONLY CHANCE TO DISLODGE HIS CONSCIOUSNESS FROM NISHIKI.

IWATA'S ABILITY TO FEEL PAIN IS ONE OF THE FEW THINGS THAT STILL LINKS THE REMNANTS OF HIS BRAIN TO THE REAL WORLD.

IF YOU HAVE A WEAPON, I WOULD ADVISE YOU TO USE IT ON HIM.

IWATA-KUN, LISTEN! IF YOU DON'T GET BACK INTO YOUR BODY, YOU WILL DIE!

WEAPON

I BEAT HIM UP LAST TIME...

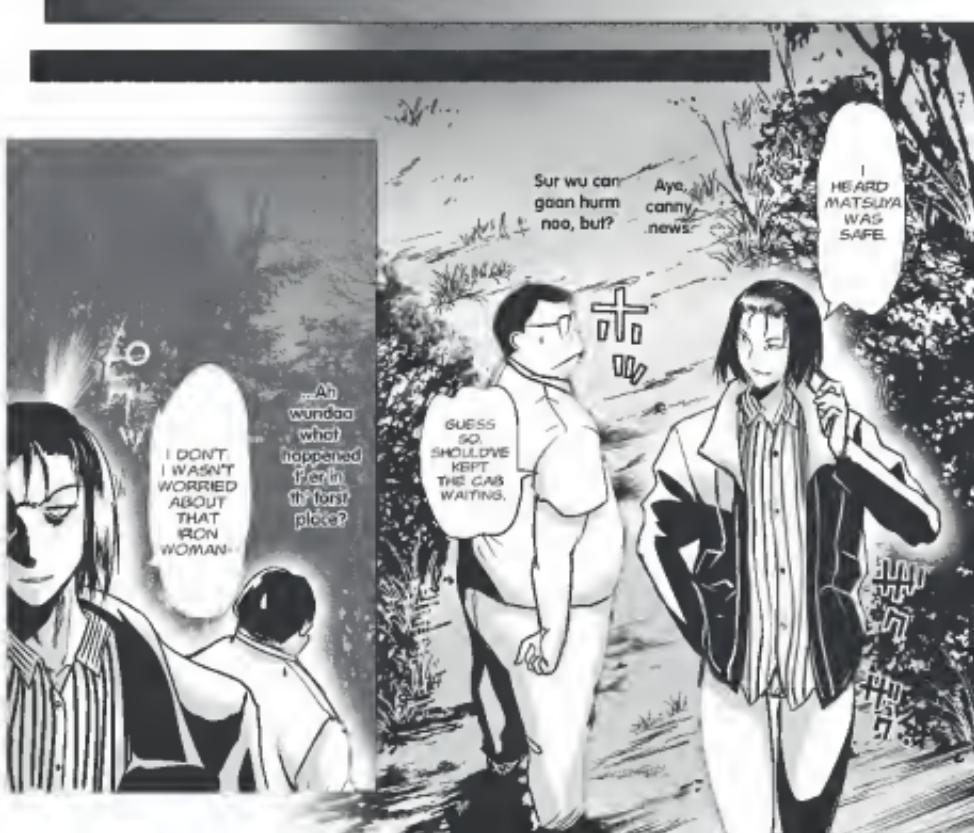
LAST TIME...

Who?

I WATA!









Howay!  
What are  
ye deein',  
man?  
Why  
are you  
powerin'  
urp th'  
suit...

Well,  
just  
glad it  
wuz nowt  
to worry  
about--

How,  
man  
!









...Next volume!

# LANDSCAPE OF A HUMAN WASTE

## Service vs. Laziness



## Sentiment vs. Laziness







## **Excel Saga 22**

**ORIGINAL JAPANESE PRODUCTION STAFF**

**STORY AND ART BY**  
**RIKDO KOSHI**

**PICTORIAL ASSISTANCE**  
**TAKEPON G**  
**SHUNKASHUTO SUZU**  
**YUKI TAKESHI**

**EDITOR**  
**YOSHIIYUKI FUDETANI**

(In Japanese alphabetical order. Honorary titles are omitted.)

## Guide to *Excel Saga* 22's Sound Effects!

4.3 → FX DRIP DRIP [note bats: water dripping]  
 4.1 → FX SPLASH [zap: splashing]  
 4.2 → FX SPLASH [bush: splashing]  
 4.2 → FX SPLASH [bush: splashing]  
 4.3 → FX WIPE WIPE [gash/gash path: wiping hair/hair]  
 5.1 → FX SHIVER [zoku: feeling a chill]  
 8.2 → FX HWHHHW [upper: tossing like throwing up]  
 8.2 → FX TWITCH [bite: twitching]  
 8.3 → FX SQUEEZE [gyo: squeezing her shoulder]  
 9.1 → FX DRIP [note: water dripping]  
 9.4 → FX WIPE WIPE [kuchi kuchi: wiping her hair]  
 10.2 → FX HA HA HA [tuhahahaha: laughing]  
 10.2 → FX SPIT [jaw: spitting out water]  
 10.3 → FX SPREAD [arm: spreading her arms]  
 10.4 → FX GROWL [kou: stomach growling]  
 11.1 → FX RUMBLE [takive: rumbling]  
 11.2 → FX SMILE [shere: smiling]  
 11.3 → FX SMILE [heru: smiling]  
 11.5 → FX SQUEEZE [jego jango: squeezing]  
 11.6 → FX GASP [ha: gasping]  
 12.2 → FX MUNCH MUNCH [mochi mochi: munching]  
 12.3 → FX GRIN [ira ire: being frustrated]  
 12.3 → FX GULP [gukku: swallowing]  
 12.4 → FX COUGH [bu bu: coughing the food up]  
 12.4 → FX SPIT [gyuu: the food coming out]  
 12.5 → FX COUGH COUGH [gyeho keken ghe: coughing]  
 13.2 → FX COUGH [kuhkuh: coughing]  
 13.5 → FX SPLASH [Dashu buster: splashing]  
 13.7 → FX RUSTLE [gasa gasa: the straw doll rustling]  
 14.2 → FX BREATHE [fukoso: breathing through a pipe]  
 14.3 → FX BUBBLE [gobo: bubbling noise]  
 14.4 → FX BREATHE [sushi sushi: breathing]  
 14.5 → FX HONK [pausaaaa: car horn honking]  
 16.2 → FX TURN [chi chi chi: turning away]  
 16.5 → FX SIGH [hai: sighing]  
 17.2 → FX INHALE [suuu: inhaling]  
 17.3 → FX CREAK [gishi: squeaking]  
 17.5 → FX SIGH [hai: sighing]  
 17.5 → FX TAP [jeon: tapping]  
 18.1 → FX SQUEEZE [githi: squeezing]  
 20.1 → FX JOINT [zoku: being disappointed]  
 22.1 → FX RUMBLE [oon: rumbling]  
 22.6 → FX SIGH [hai: sighing]  
 23.1 → FX HEH HEH [fu fu: Shizuo: laughing]  
 23.5 → FX FLASH [kor: flashing]  
 24.2 → FX HUM HUM [fan fan: humming]  
 25.1 → FX BOOM [boom: boooming]  
 25.1 → FX CLACK CLACK [takikoshi: the puppet moving]  
 26.1 → FX BOOM [boom: boooming]  
 26.3 → FX GULP [gyoku: gulping]  
 26.3 → FX HEH HEH [fu fu: laughing]  
 27.3 → FX SIGH [hai: sighing]  
 27.4 → FX SIGH [hai: sighing]  
 28.1 → FX HUM HUM [derario derario nit: humming]  
 28.2 → FX CLOP CLOP [ka ka: footsteps]

Most of Rikido Koshi's original sound FX are left in their original Japanese in the VIZ Media edition of *Excel Saga*, exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaiyo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. As always, the numbers are given in the original Japanese reading order, right-to-left.

In the unlikely event you read this portion of *Excel Saga*, your attention is now rewarded, as you'll notice the P.O. Box for Dubliette has changed. So while the thousand of other letters we would have presumably received for the next volume end up in limbo, yours will arrive at:

Oubliette de Excel Saga

VIZ Media, LLC

P.O. Box 77010

San Francisco, CA 94107

411	—FX RUMBLE [ee: rumbling]	29.3	—FX CLOP [ka: a footstep]
412	—FX BAM [oo: a hitting sound]	29.2	—FX TMP TMP [xamu xamu: footsteps]
413	—FX BANG [goku: a hitting sound]	29.3	—FX TMP [xamu: a footstep]
413	—FX THUD [uuu: falling down]	29.5	—FX STEP [tan: a step]
418	—FX ZZZ [kyu: being unconscious]	30.1	—FX TH-THUMP [doki heart beating]
42.2	—FX GASP [ha: becoming conscious]	30.1	—FX WHISH [hyu: the automatic door opening]
42.3	—FX CLENCH [gu: clutching her teeth]	30.2	—FX WHRR [uuu: whining]
42.4	—FX YIPE [syuu syuu: acting menacingly]	30.5	—FX CLENCH [gu: clutching her teeth]
42.4	—FX WIGGLE [jito jito: wiggle]	30.5	—FX SLAP [paah: slapping her face]
43.1	—FX TMP TMP [eta eta: walking fast]	31.1	—FX TMP TMP [gets peta: walking barefoot]
48.1	—FX CLOP CLOP [ka ka ka: footsteps]	31.2	—FX TMP [gete: walking barefoot]
48.2	—FX RUSTLE [gasu gasu gazu: plastic bags rustling]	31.3	—FX CHAK [che: the door opening]
48.3	—FX RUSTLE [gasu: a plastic bag rustling]	31.5	—FX SLAP [paan: slapping]
47.2	—FX BLARE [asuu: glaring]	31.6	—FX STRIDE [jessdooboo: striding]
47.3	—FX GRAB [paah: grabbing]	32.3	—FX SNAP [paahin: snapping]
47.3	—FX TWITCH [biku: switching]	32.3	—FX TAP [ee: tapping]
47.4	—FX SUKK [muu: sulking]	32.5	—FX ROAM [are: roaming around]
47.5	—FX CLOP CLOP [ka ka ka: footsteps]	32.5	—FX RODAM [are: roaming around]
47.6	—FX SIGH [hue: sighing]	33.1	—FX SWISH [jyu: swishing]
48.1	—FX KLANG [kara: the beats box rattling]	33.2	—FX THUD [down: falling down]
48.1	—FX PHEW [hue: sighting]	33.2	—FX BAM [ga: hitting her head against the floor]
48.2	—FX RUSTLE RUSTLE [kasasa gasaa: a plastic bag rustling]	33.4	—FX RUMBLE [wuuu wuuu wuuu: rumbling]
49.1	—FX TWITCH [pike: switching]	33.5	—FX RUMBLE [juuuu: rumbling]
49.3	—FX MUNCH MUNCH [pa go go go: eating fast]	33.5	—FX FLASH [he: a light appearing]
49.4	—FX HEY [aa: Hey!]	33.7	—FX TMP TMP [gets peta: walking barefoot]
50.1	—FX GULP GULP [dudu dudu dudu: gulping]	33.9	—FX WHISH [hyu: the automatic door opening]
50.2	—FX BURP [peee burping]	34.1	—FX TA DA [dodors: presenting with a flourish]
50.3	—FX BLARE [asuu: glaring]	34.2	—FX TMP [gate: walking barefoot]
51.1	—FX TWITCH [biku: switching]	34.3	—FX HMM HMM [han hulan: humming]
51.1	—FX CLINK [kara: the chain jingling]	34.3	—FX GASP [ha: gasping]
51.5	—FX CLINK [kuu: a metallic sound]	34.4	—FX SHF [esse: hitting herself]
51.5	—FX SIGH [hue: sighing]	35.1	—FX SWISH [jyu: switching]
52.2	—FX TWITCH [muu: reacting]	35.1	—FX CLOP CLOP [ku kuu kuu: footsteps]
52.3	—FX CLINK [kara: the chain jingling]	35.2	—FX STRAIGHTEN [shake: getting his back straight]
52.3	—FX BAM [be: holding out her hand]	35.2	—FX TA DA [de do do: presenting with a flourish]
52.5	—FX SHF [tui: moving her finger]	35.3	—FX BING [tsu: giving a thumbs-up]
54.1	—FX CLINK [kara: the chain jingling]	35.4	—FX WHACK [tan: a heavy blow]
54.1	—FX STEP [booo: stepping on the bed]	35.4	—FX PUFF [jiuuu soul coming out from his mouth]
54.2	—FX BAM [buu: impact sound]	35.4	—FX PUNCH [han: punching]
55.3	—FX BLARE [asuu: getting upset]	36.1	—FX PAINT [hee: painting]
55.5	—FX SIGH [hue: sighing]	36.1	—FX THUD [goku: falling down]
58.1	—FX WHSH [hyu: automatic doors opening]	36.2	—FX PAINT [hue: sighing]
58.2	—FX CLOP [ka: a footstep]	36.5	—FX GASP [za: stepping back]
58.3	—FX PHEW [yuuu: Excel exhaling]	37.2	—FX "SEE YA" [ja ne: greeting]
57.4	—FX RING RING [peruru peruru: a cell phone ringing]	37.5	—FX CLENCH [guu: clutching]
57.5	—FX PEEP [pi: beeping]	38.1	—FX RATATA [dororeesa: swinging her arms]
58.1	—FX CLANK [che: the chair rattling]	38.1	—FX WHACK [dee: attacking]
58.2	—FX HEH HEH [tu fu: laughing]	38.3	—FX TMP TMP [haha haha: footsteps]
59.6	—FX BEEP [pi: beeping]	38.1	—FX WHACK BANG [basih don: hitting sounds]
59.1	—FX MUUMBLE MUUMBLE [butsu butsu butsu butsu: mumbling]	38.1	—FX WHSH [eyu: an automatic door opening]
59.5	—FX SIGH [hue: sighing]	38.2	—FX BAM [tan: a footstep]
59.5	—FX RUSTLE [taru: hair rustling]	40.1	—FX BANG [din: a hitting sound]
51.1	—FX RUMBLE [eo oo oo oo: rumbling]	40.1	—FX WHAP WHAP [joo ka tata: hitting sounds]
51.2	—FX BAM [booo: punching on the bed]	40.2	—FX WHAM BAM [go ba: hitting sounds]
52.1	—FX CLINK [charu: the chain jingling]	40.3	—FX WHIP [hyu: iwata dodging]
52.1	—FX BURP [peeee burping]	40.5	—FX WOOSH [buu: lifting her arm]
52.2	—FX TAP [to: leaning back]	40.6	—FX CLACK [kuuuu: legs disjoining]
		40.6	—FX SWING [sakuuu: swinging the air]

81.1	—FX BAM [doh: a heavy step]	83.1	—FX BUZZ [gyan: yelling]
81.2	—FX BAM [doh: a heavy step]	83.2	—FX LOTSA RSH [motsa: fish being piled up]
81.3	—FX GLARE [kar: glaring]	83.3	—FX BUZZ [gyan: yelling]
81.4	—FX BING [bushis: pointing]	83.4	—FX BUZZ [gyan: yelling]
82.1	—FX GLARE [kar: glaring]	83.5	—FX AH HA HA HA [pah-pah-pah-laughing]
82.4	—FX CLOP [ka ka footstep]	84.3	—FX BUZZ [ch: buzzing]
82.4	—FX TWITCH [tik-tik: twitching]	85.5	—FX CLATTER [kacha kacha: clattering]
83.1	—FX CLOP CLOP [ka ka footsteps]	85.5	—FX CLICK CLICK [pin pin: cuffs being unlocked]
83.1	—FX SHUFF [ka: squaring off]	85.6	—FX WIGGLE [ta: wiggle]
83.2	—FX STEP [ta: backing away]	85.6	—FX CLAP [pin: clapping]
83.4	—FX SPIN [gyun: spinning]	86.1	—FX TAP TAP [pata pata pata: moving her legs]
83.4	—FX STOP [gyun: stopping]	86.2	—FX WHSH [ta: the automatic door opening]
83.4	—FX FLASH [ka: flashing]	86.3	—FX WHSH [ta: the automatic doors opening]
84.1	—FX WHUMP [pochi: receiving a beam]	86.4	—FX FLUSH [ta: flushing]
84.4	—FX THUD [docho: falling down]	86.4	—FX BUBBLE [pohbo: bubbling noise]
84.5	—FX ZZZ [gyun: sleeping]	86.5	—FX FX [dah: standing up]
84.5	—FX ZZZ [hesheru: snoring]	86.7	—FX CLOP CLOP [ka ka: footsteps]
85.1	—FX FUMBLE [poco poco: fumbling]	87.2	—FX TRIP [pochi: tapping her shoulder]
85.2	—FX CLANG [gakko: impact sound]	87.4	—FX BAM [dokyo: an impact sound]
85.3	—FX WHSH [pohbo: the automatic door opening]	87.4	—FX CLINK [jani: metallic sound]
85.3	—FX RUMBLE [jeedoom: rumbling]	87.4	—FX PUFF [ta: buzzing]
85.4	—FX KLANG [gakko: impact sound]	87.5	—FX FLIP FLAP [pata pata pata: running]
85.4	—FX RUMBLE [jeen: rumbling]	88.1	—FX FLIP FLAP [pata pata: running]
88.1	—FX RUMBLE [jeen jeen jeen: rumbling]	88.5	—FX CLUNK [chari chari: clinking]
87.4	—FX SIGH [hae: sighing]	88.5	—FX RUMBLE [poco: rumbling]
88.1	—FX TSK [tae: chock]	88.2	—FX FLIP FLAP [pata pata: running]
88.1	—FX SIGH [hae: sighing]	88.2	—FX WHSH [ta: being surprised]
88.2	—FX CLOP [ka ka: footstep]	88.4	—FX WHSH [ta: the automatic doors opening]
88.3	—FX CLOP CLOP [ka ka: footsteps]	88.5	—FX CLOP [ta: a footstep]
88.5	—FX RUMBLE [jeen jeen jeen: rumbling]	89.1	—FX TWITCH [piko: twitches]
88.1	—FX SHUT [kashu: the automatic door closing]	70.1	—FX STEP [tae: stepping out]
89.3	—FX WHAM [doh: an impact sound]	70.3	—FX STEP [tae: a footstep]
89.4	—FX FLASH [ka: flashing]	70.4	—FX TURN [tae: turning around]
90.1	—FX SQUEAK [kyubuu: squeaking]	71.1	—FX STOMP STOMP [jeon jeon: heavy footsteps]
90.2	—FX CRACKLE [bachi: crackling]	71.5	—FX RING RING [jeon jeon: the phone ringing]
90.2	—FX WOODSH [hyaku: woosh]	72.1	—FX BEEP [kyeoooo: the alert sounding]
88.2	—FX CRACKLE CRACKLE [bachi bachi: crackling]	72.2	—FX BEEP [jeon: the alert sounding]
91.2	—FX CLATTER [gasho: clattering]	72.3	—FX BEEP [kyeoooo: the alert sounding]
91.2	—FX CREAK [gi: cracking]	73.1	—FX TMP TMP [do do do: running]
91.3	—FX TURN [kye: turning around]	73.1	—FX BEEP [jeon: the alert sounding]
81.4	—FX FLOP [doh: falling down]	73.2	—FX SWISH [tey ey: punching the air]
91.5	—FX DASH [tae: dashes]	73.2	—FX STEP STEP [tan tan: stepping]
82.1	—FX WHACK [doh: a heavy blow]	73.2	—FX BEEP [kyeoooo: the alert sounding]
92.1	—FX SQUEAK [pi: squeaking]	73.3	—FX BEEP [jeon: the alert sounding]
82.2	—FX WINDOSH [gyun: being thrown away]	74.1	—FX BEEP [jeon: the alert sounding]
92.3	—FX CRACK [meki: cracking]	74.2	—FX BEEP [kyeoooo: the alert sounding]
82.3	—FX CRACK CRACK [baki baki baki: crackling]	74.3	—FX SLAP [pehi: slapping]
93.1	—FX WHOOSH [baeu: whoosh]	75.3	—FX PULL [mon: pulling out]
83.1	—FX CRACK [meki: cracking]	76.1	—FX SNAP [tu: buckin: snapping]
83.2	—FX TURN [gyun: turning around]	77.1	—FX WHIRR [jaan aim: whirring]
93.4	—FX SNIFF [hae: sniffing]	77.2	—FX CLOP CLOP [ka ka ka ka: footsteps]
93.4	—FX GULP [gyan: gulping]	77.3	—FX CLOP CLOP [ka ka ka: footsteps]
93.5	—FX HEH HEH HEH [ku ku ku: checking]	77.4	—FX CLOP CLOP [ka ka ka: footsteps]
94.1	—FX RUMBLE [jeen: rumbling]	78.1	—FX BEEEEP [kyuussooo: the alert sounding]
94.2	—FX CLANG [gasho: clattering]	78.1	—FX BEEEP [kyeoooo: the alert sounding]
94.2	—FX CLANG [osha: clattering]	78.2	—FX CLANK CLANK [gachia gachia: rattling]
94.3	—FX DASH [kyun: dashes]	78.4	—FX STEP [tae: standing]
84.4	—FX WHRR [je: whirring]	80.2	—FX FOCUS [je: focusing]
95.1	—FX WOOSH [gyun: a swoosh]	80.3	—FX SHF [tae: holding out her hand]

112.4	—FX SIGN [uu: sighing]	95.2	—FX CRACK [bild klin: cracking]
113.1	—FX HOWL [hyuu: a wind howling]	95.2	—FX CRACKLE [ji: crackle]
113.2	—FX RUMBLE [go go go: rumbling]	95.2	—FX CRACKLE [ju: crackling]
113.3	—FX CLENCH [gu: clenching]	96.1	—FX CLASH [gegen: hitting]
114.1	—FX HOWL [hyuuuu: a wind howling]	96.2	—FX HA HA HA [haahaha: laughing]
114.2	—FX VROOM [baaaa rooo: car revving]	96.2	—FX CLASH [gakin: clashing]
114.3	—FX TWITCH [iku: twitching]	96.3	—FX HA HA HA [gaahahaha: laughing]
114.3	—FX VROOM [baaaa rooo: car revving]	96.3	—FX CLASH [gu: clashing]
114.4	—FX KREE [kkk: brakes screaming]	96.3	—FX CLANG [guu: clashing]
114.4	—FX KA-CHAK [garche: car door opening]	97.1	—FX CLASH [gakin geki: clashing]
114.5	—FX SHUT [batuu: car door shutting]	87.4	—FX CLASH [gii: clashing]
114.5	—FX CLOP CLOP [ka ka ka: footsteps approaching]	87.4	—FX CLASH [gikin: clashing]
115.1	—FX FLASH [ka: flashing]	98.1	—FX SWISH [hya: swishing]
115.3	—FX BAM [butuu: a door shutting]	98.2	—FX CRACK [meg: cracking]
115.3	—FX VROOM [baaaa rooo: car revving]	98.2	—FX SWISH [hya: swishing]
115.3	—FX VRROOM [baaaaaa roooooo: engine sound]	98.3	—FX WHACK [ge: a blow]
116.1	—FX UGH [gu: sobbing]	98.3	—FX CRACK [baikin: cracking]
116.3	—FX TAP [guu: tapping]	99.1	—FX WHIRR [gyaaaaooo: spinning]
116.5	—FXUGH [guu: being punched]	99.2	—FX THUD SNAP [dote peki: falling down and
116.5	—FX WHACK [duku: a blow]	99.2	—FX CRACK [gakosei: an impact noise]
116.5	—FX TMP TMP [dododod running]	99.3	—FX STEP [za: a footstep]
118.1	—FX JULI [biguu: a jet]	96.4	—FX CREAK [gichi mishi: crackling]
118.2	—FX STOMP STOMP [doso doso: heavy footsteps]	98.6	—FX CLANK [juru: the gadget coming off]
118.3	—FX HEH HEH [fu fu fu: laughing]	100.1	—FX WRIM [obebiki: cracking]
119.3	—FX POINT [jaku: pointing]	101.1	—FX TMP [shatsu: tearing]
119.5	—FX SIGN [uuu: sighing]	101.1	—FX WHIRR [kyuu: whirring]
119.5	—FX THUD [guuu: falling down]	101.1	—FX SHF [palon: sinking to his losses]
119.6	—FX RUSTLE [baaaa: rustling]	101.2	—FX TMP [za: a footstep]
120.1	—FX THUD [guuu: falling down]	101.4	—FX GRAB [guuu: grabbing]
120.1	—FX FLDP [guuu: falling down]	102.1	—FX TUG [guu: tugging]
120.2	—FX GLARE [ku: glaring]	102.2	—FX SQUEAK [guu guu squeaking]
120.5	—FX SOB SOB [here has here here: crying]	102.3	—FX GLARE [kuuu: intimidating]
121.3	—FX I'LL rely on succeeding my position as the no. 2.	102.4	—FX SNAP [jam: snapping]
121.3	—FX KICK [doso: kicking]	103.1	—FX GLARE [kuuu: glaring]
121.2	—FX BLINK [gu: waking up]	103.2	—FX CRACKLE [chiri: crackling]
121.3	—FX CREAK [kishi: cracking]	103.4	—FX THUD [kaakuu: losing consciousness]
121.3	—FX RUSTLE [zuuu: getting up]	103.5	—FX FLDP [guuu: feeling heavy]
121.6	—FX EXPLAIN EXPLAIN [setsume setsume: "explain explain"]	103.5	—FX TUG [guu: tugging]
122.2	—FX BLUNT [jaku: being blunt]	103.6	—FX THUD [du: shuddering]
122.6	—FX GRRR [do ira: feeling frustrated]	104.4	—FX PUFF [pu: puffing]
123.2	—FX SHF [sa: reaching out]	104.5	—FX CHUCKLE [ka ka ka: chuckling]
123.5	—FX BAM [zaau: standing up]	104.8	—FX GRIMM [hanuu: growling]
123.6	—FX HOWL [hyuu: howling]	106.3	—FX WHIRR [pushes the automatic door opening]
123.7	—FX HA HA [huu huu huu: laughing]	106.4	—FX STOMP [doso: a heavy footprint]
123.7	—FX C MOON [yuu moou: C moon]	106.6	—FX BURP [guu: burping]
124.1	—FX SIGN [uuu: sighing]	106.7	—FX SHUT [chu: the automatic door closing]
124.2	—FX CLOWN [za: a footprint]	106.8	—FX STOMP STOMP [doso doso doso doso: heavy
124.4	—FX CLENCH [gu: clenching her teeth]	106.8	—FX STEP [za: a footprint]
124.6	—FX SECONDS PLEASE [okawari: "seconds"]	106.9	—FX CHUCKLE [kuuu kuuu kuuu: chuckling]
125.2	—FX RUSTLE [guuu: rustling]	107.5	—FX CLICK [kaka: typing]
125.5	—FX MUMBLE [bettee bettee: mumbling]	109.1	—FX RATTLE [koruu: ice cubes rattling]
125.6	—FX STOMP STOMP [doso doso: heavy footsteps]	109.2	—FX SPLASH SPLASH [guuu chepon zabi: splashing]
126.1	—FX SIGN [uuu: sighing]	111.1	—FX SPLASH [chop: splashing]
126.5	—FX MMW [guuu: not being convinced]	111.1	—FX SPLASH [basu: splashing]
127.1	—FX SMILE [kuu: smiling]	111.2	—FX STEP [za: a footprint]
127.2	—FX RUMBLE [go go go: rumbling]	111.2	—FX GASp [hu: gasping]
127.3	—FX GRR [kuu: being hysterical]	111.3	—FX RUMBLE [go go go: rumbling]
127.5	—FX WRITE [jaku kaku: writing]	111.5	—FX CLENCH [girz: clenching her teeth]
		112.1	—FX CROAK [kuu kuu: croaking]

148.3	—FX BLURR [benyayayaya: blurry vision]	128.1	—FX GAWN [open opening his mouth]
149.1	—FX SPLASH [babababu: vomiting blood]	130.3	—FX HUWUUH [usuu: feeling like throwing up]
149.1	—FX SHOO SHOO [suu uuu: shooing]	131.1	—FX HOWL [hyaaaaaa: a wind howling]
149.2	—FX SHAKE SHAKE [yeuu yeuu: shaking]	131.2	—FX SIGH [uu: sighing]
149.4	—FX PUFF [puu: puffing]	131.3	—FX HA HA [ha ha ha: laughing]
150.1	—FX THUDMP [doki, heat beating]	131.4	—FX CLOP CLOP [ku ku ku: footstep]
150.5	—FX SKID [rauu: skidding]	131.4	—FX TMP TMP [petu petu: footstep]
150.5	—FX WHEEZE WHEEZE [ze ze, wheezing]	131.5	—FX CLOP [ku: a footstep]
151.1	—FX FWPWIP [kuchuu: a thumb moving downward]	132.2	—FX PEEK PEEK [biuu biuu: being thrid]
151.1	—FX FWODSH [chuu moving her hand quickly]	133.1	—FX BUNS [uu: giving a thumbs-up]
151.2	—FX BAM [dort: impact sound]	133.2	—FX NMNM [on-thinking]
151.3	—FX SPLASH [juuu: splashing]	133.2	—FX PIX PIX [cheetahs cheetahs: picking with chopsticks]
151.3	—FX GRAB [puu: grabbing]	133.3	—FX SHOCKED [gakzom: being shocked]
151.3	—FX BULP [puu: popping]	133.4	—FX HD HD HO [hi ho hi ho: laughing]
153.1	—FX HELLO, HELLO, [oai oai oai: people calling]	133.4	—FX HD HD HO [hi ho hi ho: laughing]
154.1	—FX CHATTER [sara sara sara: chattering]	134.2	—FX WHISPER [boss: whispering]
154.2	—FX DRAW [kashi kashi kashi: drawing]	134.3	—FX EEP [cheu: initiating a mouse]
154.4	—FX SHAKE SHAKE [juru puu puu puu: shaking]	134.4	—FX BLANCE [china: glasses]
154.4	—FX DRAW [kashi kashi: drawing]	135.1	—FX WHIRR [ji: the video camera moving]
154.5	—FX PUNK [puu puu puu: hair falling]	135.4	—FX CLOMP [ox: a footstep]
155.1	—FX SIGH [kuuu: sighing]	135.5	—FX WHODSH [decoo: flooding]
155.1	—FX SHAKE SHAKE [juru puu puu: shaking]	135.8	—FX WHIRR [chi chi chi: focusing]
155.2	—FX SHAKE [juru: shaking]	135.7	—FX TURN [kyuu: turning around]
155.2	—FX SHAKE [juru: shaking]	138.1	—FX ZURK ZURK [dove dove: impact sound]
155.3	—FX MUNBLE [buttu: butter: rumbling]	135.2	—FX SPLASH [dopuu: splashing]
156.1	—FX BLARE [kuu: glaring]	138.2	—FX SPLASH [depuu: splashing]
156.1	—FX SHAKE SHAKE [juru puu puu: shaking]	135.3	—FX SPLASH [dopuu: splashing]
156.2	—FX TWEET TWEET [hyuu hyuu: whistling]	137.1	—FX SPLASH [hepuu: splashing]
156.5	—FX Is he dating two girls??	137.1	—FX SPLASH [juuu: splashing]
157.2	—FX PEEL [peruu: peeling off]	137.1	—FXUGH [u: feeling like throwing us]
156.1	—FX CHILL [hiyuu: feeling chilly]	138.1	—FX RUMBLE [geeeeeee: rumbling]
156.2	—FX HEH HEH HEH [hiu hiu: laughing]	138.1	—FX GASP [huu: gasping]
156.2	—FX PEEL [peruu: peeling off]	138.3	—FX FLAP [base base: the jacket flapping]
156.3	—FX TAP TAP [pomu pomu: tapping]	138.4	—FX BULP [poku: popping]
159.1	—FX SIGH [hai: sighing]	141.1	—FX RUMBLE [geeeeeee: rumbling]
159.1	—FX CLOWP [zu: a footprint]	141.2	—FX FLAP [base base: flapping]
156.2	—FX MOO [jukku: nudging]	141.2	—FX HOWL [hyaaaaaa: a wind blowing]
159.3	—FX STARE [ji: staring]	141.2	—FX FLAP [base base: flapping]
161.2	—FX BLARE [kuu: glaring]	142.1	—FX RUMBLE [geeee: rumbling]
161.3	—FX BUZZ BUZZ [juuu juuu juuu: yelling]	143.1	—FX HOWL [hyaaaaaa: a wind howling]
162.3	—FX FLASH [juuu: lightning flashing]	143.2	—FX SIGH [huu: sighing]
163.2	—FX GRAB [puu: grabbing]	143.3	—FX GRB [do me: being upset]
163.3	—FX WHISPER [vuu: whispering]	143.3	—FX TINGLE [hi bi: tingling]
163.4	—FX RASP [kiii kiii kiii kiii kiii: rasping sound]	143.3	—FX RUMBLE [geeee: rumbling]
164.1	—FX WHACK [puu: a heavy blow]	143.4	—FX CLENCH [juuu: clutching]
164.1	—FX WHRR [gyuuu: whining]	144.4	—FX SERIOUSLY? [uu: being surprised]
164.2	—FX BAM [dort: impact sound]	145.1	—FX WOOSH [hyaaaaaa: a wind blowing]
164.3	—FX SPIT [pu: spitting]	145.4	—FX GRB [muu: being offended]
165.1	—FX CLOMP [zu: stepping]	145.5	—FX BAM [dort: a heavy step]
165.1	—FX BNG [bishi: flipping the bird]	146.1	—FX JUMP [duu: jumping off]
165.2	—FX RUMBLE [zu: rumbling]	146.1	—FX WOOSH [puu: a wind blowing]
165.3	—FX RUMBLE [zu: rumbling]	146.2	—FX WOOSH [hyaaaaaa: a wind blowing]
165.4	—FX CLASH [sakili: clashing]	147.1	—FX RUMBLE [geeee: rumbling]
166.3	—FX THUD [du doox: falling down]	147.3	—FX LAND [duu: landing]
166.4	—FX CLENCH [grit: clenching her teeth]	147.4	—FX RUSTLE [base: rustling]
166.4	—FX STAGGER [yuuu: staggering]	147.5	—FX CLOP CLOP [ku ku ku: footstep]
166.5	—FX THUP [uu: standing up]	148.2	—FX BLINK [uu: becoming conscious]
166.5	—FX CRUNCH [juuu: stepping on the gravel]		
167.1	—FX BLARE [kuu: glaring]		

185.3	—FX GASP [ha: gasping]	187.2	—FX STOMP [ga: taking off]
185.6	—FX RUMBLE [do do do do: rumbling]	187.3	—FX STOMP STOMP [zom zom: heavy footsteps]
186.1	—FX CLUCK [kukku: clicking]	187.4	—FX SPIN SPIN [kyoto kyoto: looking around]
185.1	—FX SQUEAK [kik: squeaky noise]	187.4	—FX PING PONG [o o o o o: hitting dismay]
185.1	—FX WHIRR [hyuk: whirring]	187.5	—FX PUFF [gafuu: puffing]
186.2	—FX WHIRR [hyu: whirring]	187.6	—FX THUD [dose: falling down]
188.9	—FX RUSTLE [gasa: grass leaves rustling]	188.1	—FX WHIRR [chik: whirring]
188.6	—FX TMP TMP [autu autu: walking feet]	188.2	—FX BEEP [pi: beeping]
197.1	—FX FLASH [pika: flashing]	188.3	—FX CLOP [ka ka footprint]
187.3	—FX DASH [da: dashing]	188.4	—FX CLOP CLOP [ka ka ka: footsteps]
187.4	—FX You misunderstand me!	188.5	—FX BEEP [pi: beeping]
188.1	—FX CLANG [gata: rattling]	189.1	—FX SIGH [haa: sighing]
188.2	—FX MMMM [muu: thinking]	189.2	—FX CLOP CLOP [ka ka: footsteps]
189.3	—FX BAM [bushi: skipping]	189.3	—FX FOOSH [baaaaa: jumping]
189.4	—FX CRUMBLE [kushu: crumpling up]	170.1	—FX THUD [dose: falling down]
190.4	—FX BAM [dose impact sound]	170.2	—FX CLANG [gate: rattling]
192.5	—FX CLANG [gata: rattling]	170.4	—FX KLANG KLANG [dogaaaaaa: rattling]
191.1	—FX CLASH [jaejon: clashing noise]	170.4	—FX RING RING [chin chin: bell ringing]
191.2	—FX RUMBLE [on on on: rumbling]	173.1	—FX THUD [dose: falling down]
181.3	—FX CLASH CLASH [jaejon jaejon: clashing noise]	173.2	—FX FUMBLE [geso geso: fumbling]
191.4	—FX CLASH [jaejon: clashing noise]	173.3	—FX SHF [akuru shuu: loosening the rope]
191.4	—FX CLASH [jaejon: clashing noise]	173.3	—FX FUMBLE [geso geso: fumbling]
191.5	—FX BAM [gaa: hitting sound]	173.4	—FX SHF [syuu: loosening the rope]
191.5	—FX TWITCH [jiku: twitching]	173.4	—FX SWISH [hyu: swishing]
192.1	—FX CLASH [jaejon: clashing noise]	173.4	—FX FLAP [ba: flapping]
192.1	—FX GASP [ha: gasping]	175.1	—FX NOODI [gyaaaaaaa: screaming]
192.2	—FX BANG BANG [geen geen: hitting sound]	175.1	—FX FWOOSH [haa baa baa: birds flying]
182.2	—FX TURN [ha: turning around]	175.2	—FX ROLL ROLL [geee geee: rolling]
182.3	—FX CRUMBLE [kushu: crumpling]	175.2	—FX WIGGLE [geso geso: wiggling]
182.5	—FX BAM [deeee: blast]	175.3	—FX SLIDE [zum zum: sliding down]
192.5	—FX BANG [gaa: hitting sound]	175.3	—FX RUSTLE [base rustling]
193.1	—FX HIWAH [yashih: here we go!]	175.4	—FX RUSTLE [baa rustling]
193.2	—FX BABOOM [zapaaa: exploding]	178.1	—FX RUSTLE [baa: taking off a skirt]
193.3	—FX CRACK [bekin: cracking]	178.2	—FX SNAP [gesu: snapping]
193.3	—FX CRACK [meki meki: cracking]	178.3	—FX FWIN [za: standing up]
193.4	—FX CLUCK [kukku: clicking]	177.1	—FX BLUNT [kippuu: bump blunt]
194.1	—FX DASH [da: dashing]	177.2	—FX CASH [da: dashing]
194.2	—FX TUG [gu: pushing back]	177.2	—FX MOAN [owooooo: moaning]
194.2	—FX RING [geuuu: cell phone ringing]	179.2	—FX BEEP BEEP [ba ba ba: beeping]
194.2	—FX RING [geuuuuuu: cell phone ringing]	179.5	—FX FLASH [magin: flashing]
194.3	—FX RING [geuuuuu: cell phone ringing]	180.1	—FX WHSH [duu: an automatic door opening]
194.4	—FX BEEP [pi: beeping]	180.2	—FX SIGH [haa: sighing]
194.6	—FX TUG [guu guu: pushing]	180.3	—FX FUMPFLAP [pata pata pata: running]
185.1	—FX Enemy	180.4	—FX RUSH [daa: rushing in]
185.2	—FX PANIC [awa awa: being damaged]	181.1	—FX HOP HOP [sun tsutan: hopping]
185.2	—FX SOB [unuu: crying]	181.2	—FX CASH [haa: running feet]
185.3	—FX SIGH [haa: sighing]	182.1	—FX BUZZ [bew: a big buzzing]
188.1	—FX GRAB [ya: grabbing]	182.1	—FX SHAKE [yuu puu: shaking]
188.4	—FX DASH [da: dashing]	182.2	—FX SHAKE [gaku gaku: shaking]
188.4	—FX CLOP [ke: a footstep]	182.2	—FX HHUUHH [aa: feeling like throwing up]
196.5	—FX STOMP STOMP [doon doon: heavy footsteps]	182.2	—FX SHAKE [gata: shaking]
188.5	—FX TUG [guu: tugging]	183.1	—FX FUMBLE [gasa gasa: fumbling]
187.2	—FX CLENCH [ki: clenching her teeth]	183.8	—FX FWINP [baa: holding set a piece of paper]
189.2	—FX FLOP [kakaa: being unconscious]	184.2	—FX SQUEAK [hyu: squeaking]
199.2	—FX THUD [da: feeling heavy]	184.2	—FX WHACK [dope: a blow]
199.5	—FX SIGH [haa: sighing]	184.3	—FX RUSTLE [baaa: leaves rustling]
200.1	—FX CLENCH [guu: clenching her fist]	184.3	—FX TOOP [zaa: landing]
200.1	—FX BAHN [beeeeee: a boat whistle blowing]	165.1	—FX SPIN SPIN [kyuu kyuu: looking around]

# OUBLIETTE

## Your EXCEL SAGA bonus section!

to be examined more closely, is Yoshihiro Takeda's highly recommended reminiscence of the early days of Gainax, *The Natsuki Memoirs* (from ADV Manga). There was a line on this subject that stood out for me: In reference to Gainax co-founder Toshio Okuda, a fellow Osakaan, Takeda maintains that at one point, "since reading a book in the *Bessatsu Takarajima* series about re-inventing yourself, he had begun speaking with an affected Tokyo accent..." Although Osakaans are generally proud of their reputation for humor and their tradition of *manzai*/stand-up (indeed Takeda and Okuda used to do a sci-fi themed *manzai* act at Japanese fan conventions), it's important to remember that an Osaka accent isn't some comical variation on "normal" Japanese, meaning the kind people speak in Tokyo; from the Osaka perspective, it's the Tokyo people who have the accent. As much as I love Tokyo, it's not Japan's ancient center of culture and civilization—that would be the Kansai region, where Osaka is located. As an important urban area, Tokyo is hardly much older than New York, Boston or Philadelphia; before it became Japan's capital in the 17th century, it was basically a fishing village with a castle attached. Even the centralization of the media and industry in Tokyo is a largely post-World War II phenomenon, encouraged by the U.S. occupation government, which was itself centered in Tokyo. But Osaka has been a central part of Japanese civilization since the Kofun period, 1,500 years ago; it has certainly never viewed itself as Japan's "second" city. On the subject of *manzai*, I very much regret that Aurora, the publisher of *The Manzai Comics* by Atsuko Asano and Hizuru Inoue (manga's designated drunk, who invented the "blackout panel," indicating the point after which the events of the evening must be related to her the next morning by her friend), seems to have closed operations. But my conscience is clear; I bought it. ^\_~

45.1: If we were to go by this linsig/mug shot photo, Excel is 170 cm tall (and possibly a bit taller, since she seems to be leaning a bit to her left)—five feet seven inches, which is relatively tall for a Japanese woman. One presumes Excel is Japanese or at least is seen as Japanese by the other characters; in contrast to Li Palazza, who seems to be perceived (in his public persona as chairman of the ILL Corporation) as a foreigner.

46.3: The bags Sumiyoshi and Watanabe are carrying are a play on the real-life Hotta Motto fast-food chain in Japan, based out of (you guessed it) Fukuoka—except the fast food "HM" specializes in its freshly made bento boxes. Interestingly, there was a trend of discouraging kids from bringing such lunches to school throughout much of the mid-20th century, in favor of having them all eat at the same cafeteria instead; it was thought bad for social harmony, as not every kid's family could afford to make them bento (indeed, there is a scene in Keiji Nakazawa's autobiographical *I Saw It* where he recalls his frank bitterness at munching a bread roll at school in the 1940s while watching

- 200.2 — FX TMP TMP [zaize zaize: footstaps]
- 200.2 — FX PHEW [ho: feeling relieved]
- 200.3 — FX TWITCH [pike: twitching]
- 201.1 — FX SIGH [ho: sighing]
- 201.2 — FX FLASH [ho: flashing]
- 201.2 — FX RUMBLE [degozze: rumbling]
- 201.3 — FX HOWL [hyaaaaa: howling]
- 201.4 — FX CRACKLE [johri: crackling]
- 201.4 — FX CRACKLE [johchii: crackling]
- 201.5 — FX GASP [ho: gasping]
- 202.1 — FX HOWL [hyuu: howling]
- 202.4 — FX CRACKLE [bechi: crackling]
- 202.4 — FX HEH [ho: chuckling]
- 202.4 — FX CRACKLE [bechichi: crackling]
- 206.1 — FX CLICK [pooh: clicking]
- 206.3 — FX HA HA HA [ha ha ha ho ho: laughing]
- 206.4 — FX HEH [ho: sniffling]
- 206.4 — FX AH HA HA [ha ha ha: laughing]
- 206.4 — FX HEH HEH [whooh: laughing]

Once again, here's where all the cool kids hang out:

[excelsagaforum.com](http://excelsagaforum.com)

And now, the educational portion of our book, although I am haunted by the words of Graham Dury, cartoonist of *Spirit Bastard*, *Billie Bacon* and *Roger Meille: The Man on the Telly*: "We pride ourselves on the fact that you're no cleverer when you've read VIZ. You might have had a few laughs, but you've not learned anything."

8.1: I finally remembered who He-chen's gesture of raising her hand to her face in query or concern reminded me of—Tomoyo, from *Cardcaptor Sakura*. This brings to mind the image of the *Excel Saga* characters playing those roles. At first the magical girl gig seems not such a stretch; after all, Excel cosplayed as Nagisa from *Pretty Cure* in the manga and was played by the same voice actress as Sailor Moon in the anime. But although Excel shares with Tomoyo the qualities of courage and hard work, Tomoyo is ever so slightly nicer a person than ACROSS's Number Two. Also, as seen in panel 3, Hyatt's gesture serves a dual medical purpose not seen in many magical girl shows—a staunch, if strictly temporary, to the projectile vomiting of blood.

16.3: The "GOO DAM!" was in the original and is left in as an observation of how English is used in manga.

17.1: Sumiyoshi's accent got me thinking again about the issue of accents in general in manga translations. Their use is controversial and sometimes debated; one criticism made is that they come off as distracting. But if the character had an accent in the original, I regard it as more important to reflect their speech as distinctive than to worry about possible distraction; indeed, the idea that such accents are "distracting"—presumably from "normal speech"—needs

belong) are descendants of the Jonoms.

63.1: Elgala's "imitation" of her Senior is more vulgar than the actual model, but, to paraphrase Evangelion, this is "the Senior inside of Elgala."

68.1: Chickie-check the appearance of the *peter pan* sound FX in this panel, drawn as three-dimensional objects with bells attached; it's a parody of the logo for *Dwemon*, the famous manga that almost no one in the English-speaking world has ever heard of. Actually, during the height of the Pokémon craze in the late nineties, there was a little discreet market research conducted to see if it could be the next big thing among American kids, based on the reasoning that it also ended in "mon." But unlike the Pokémon, Dwemon got no traction, because he doesn't look cool or even cute. He's a robot cat. When I say "robot cat," you might envision some sleek chrome feline, but no. Dwemon is a big, blue dark, a sort of lesser Terminator, sent back in time by the 22nd century descendant of the manga's "hero," the equally hapless Nobita. It's hard to even tell he is a robot cat; his ears get bitten off by a robot mouse. Dwemon also weighs 129.3 kilos, which is why in the original Japanese, Iwata cries "Sumiemon!" as he whines for help in the best Nobita fashion.

92.3: They have 7-Elevens in Japan, together with the homogenized Family Mart and Lawson's (initially, Lawson's isn't homegrown; it began in Cuyahoga Falls, Ohio, but today exists only in Japan and China—sort of like the U.S. industrial base). The editor likes to check them out when visiting, on the theory that here, in my average Japanese convenience store (or *kombini*) rather than in Akihabara or Dotonburi, you'll find exactly what ordinary Japanese are into. At a *kombini*, for example, you'll find what's common in America but unusual in Japan—manga editions designed without slipcovers, sold as bargain omnibus collections; there will be a shelf of these (usually classic titles from the 1980s or earlier rather than contemporary material). You'll find magazines on how to beat the *Lapin* #1 pachinko games (there are many anime-themed pachinko games, but we never get to see them over here, although it's reported a *Fist of the North Star* one was recently spotted at Anime Boston). You'll find *One Piece* and flyers advertising *Evangelion* 2.22. And you'll find some extremely lurid-looking manga magazines whose names I really should have jotted down; they don't seem likely to turn up at Kinokuniya. My other favorite manga in *Young King Ours*, *Excel Saga*'s home magazine (now that *Hellsing* is over) is Satoru Sato's *Komboi DMZ*, about a branch of a Japanese convenience store that opens up in the middle of a Balkan conflict zone, endeavoring to provide fresh *oden* and a cheery "irassaimase!" to UN inspectors, private military contractors and assorted war criminals alike. It's sort of like what Joe Sacco would have done had his soul been incarnated in the wacky world of manga.

other kids with their lunch boxes). Note that *Hotto Hotel* is a re-branding, launched in May 2008, of the old *Hokka Hokka Tei* bento chain dating from the 1960s, which possibly explains its appearance here (this chapter originally ran in the October 2008 issue of *Young King Ours* magazine).

52-53: I've often thought that in theory II Palazzo would approve of Matsuya joining the ranks of ACROSS (he realized how perceptive she was back in volume 03). She fits his minimum requirement of being an attractive woman or a puppy and is more confident than Excel, Elgala, Hyatt or even Mince. But here we see the horrifying truth of Matsuya's opposition to ACROSS: not to their goals, but to their promise. She doesn't care who controls the world as long as that control leaves her alone. This goes back to a long-running idea in *Excel Saga*, namely, that no one in Fakuka outside the main characters has ever seemed to grasp that a real war is going on between two sides. It's not that they haven't seen them fight in the streets; it's just that *Excel Saga* is fundamentally set in the real world, and in the real world, when you see two weirdos in bizarre outfits punching it out downtown, your first thought isn't that your future depends on this epic struggle between freedom and tyranny. II Palazzo literally announced his intentions as a giant walking hologram, and people took it as nothing more than an advertisement for ILL. Matsuya seems to see the battle to "control the world" as the theatrical conceit of two rich and powerful men; if they want to take themselves seriously, that's fine. They have money and power, no doubt, and Matsuya may not be able to recuse herself from their schemes, but she can refuse to share their sense of mission or self-importance. Is this the true spiritual rebellion of the bourgeois?

57.2: This is a bit mean to poor Excel, but she does remind me sometimes of Lord Krauser's followers in *Detroit Metal City*, prone to ascribe him unearthly powers and to interpret his least ignorance as a cryptic command to do something stupid in public. Of course, II Palazzo did play the guitar in the minis. He even sort of dresses like Krauser. Hmns.

63.2: In the original Japanese, Elgala said that "even the Jonoms" were eating it. The Jomon era was a late Stone Age period in Japan, sometimes characterized as stretching from 14,000 to 400 BC; its start is marked by the discovery of the first pottery vessels to be made in Japan (which are incidentally also the first pottery vessels known to have been made anywhere in the world; the very oldest fragments have been found in northwest Kyushu, which is where—you guessed it—Fukuoka is located today. The aortotechnology of Solaria!). At the beginning of this period, Japan was not an island, but a peninsula; the sea level was much lower, and thus it was perfectly possible for anyone to walk from what is today the Asian mainland to what is today Japan. Indeed, it is not certain to what extent the Yamato people (the ethnic group to which almost all Japanese

# oubliette

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*Third Street* is a long-running manga by Ryohji Saigen (and recently adapted into two award-winning films by Takashi Yamazaki, the fellow who's directing the live-action *Space Battleship Yamato* movie out this Christmas). Sort of the anti-*An-Roh*, *Sunset on Third Street* is a nostalgic look at the "Showa 30s" era in Japan: i.e., years 30–39 of the Showa period, or 1955–1964, a decade between the recovery from the war and the 1964 Tokyo Olympics, seen as the moment Japan emerged back onto the world stage as an economic and technological powerhouse. Sumiyoshi's remark that he and his friends don't "reek of the Showa period" seems to suggest that you can't expect great achievements out of them. *Sunset on Third Street*, by the way, runs in *Big Comic Original*, the home of VIZ's *Mausoleum and Pluto*, and sister magazine to *Big Comic*, home of VIZ's *Golgo 13* and *Eagle: The Making of an Asian-American President*. The editor has highly perverse taste when it comes to manga, for his favorite kind is salaryman titles—the Big Comic demographic, the kind read by ordinary, non-otaku, middle-aged Japanese. Bear in mind the median age in Japan is 44 (not 14, as some might lead you to believe).

165–167: I never thought *Excel Saga* would turn into the climax of *Every Which Way But Loose*, but I suppose it was inevitable once Excel flipped El the flagger, à la Clyde.

171.1: The implication being that there's going to be a *CNN*, in the best news-breaking tradition, recently did a fresh exposé of the infamous Japanese video game *RapeLay*, a game which seems infamous chiefly due to the fact that people keep bringing it up four years after its Japan-only release. The network wondered what it said about those Japanese that anyone there would play such a thing, as opposed, presumably, to more wholesome fare like the internationally marketed *Broad Theft Auto*, a game we Americans credit with providing us a safe outlet for violent impulses that might otherwise mar the crime-free utopia in which we live.

190.2: Bear in mind that ACROSS dresses like traditional *seitai*/show villains, whereas the City Environmental Security Agency dresses like traditional *seitai*/show heroes, but it's interesting that just as she regarded their secret base as "tasteless scenery," Excel regards them as mere "cosplayers" (which, in a sense, they are, since with the exception of *Iwata*, they don't think of them as uniforms worn with pride).

190.1: *An doekirashi*—ah, the spit-swapping, whose spidery sparkia is so emblematic in modern visual culture. Perhaps its first appearance in a mainstream anime was in 1995's *Megazone 23*.

206: In the original Japanese, Rikido refers to himself as *daishi*, "human waste," although the translator renders this as "geek." ^\_^ The "outfit" Rikido appears to be preparing on his tablet is sometimes called a *onenu*, a "name"—a

97.1: In the original Japanese, Watanabe says that he is fine with *Aichi-kei* ("savagery") but not *senatsu*.

114.1: The crude plank which serves as Minco's gravestone reads *Menchi Fureeban*, i.e., "Menchi Forever." The pathos of the scene is further enhanced by the tiny bones strewn about the mound, which make us realize this is not so much a grave as a cenotaph—a memorial for one buried elsewhere. The true resting place of Miaco is, of course, two panels over, beside Egala's stomach.

114.3: Egala imagines herself reduced to wearing a straw mat instead of a coat, so severe is her poverty. This old-time symbol of destitution in Japan makes me regret the decline in American comics of our traditional equivalent, the person wearing nothing but a barrel held up by suspenders. I suppose it's because of the similar decline of the barrel. Admit it, when was the last time you used a bin or cask, let alone a hogshead?

115.4: Obviously not *Black Butler*.

121.6: A *sotsuete setsueme*, "explain, explain" in *Airagata*, is an occasional garnish to be found within the elaborate Shift\_JIS art (the Japanese version of ASCII art) associated with 2ch. The editor remembers when ASCII art could only be found pinned up to the wall of computer labs (it was always a picture of the starship *Enterprise* and/or Mr. Spock). With all the struggle for better broadband and video content online, the survival of ASCII art, which dates from the 1980s (when connection speeds were measured in the hundreds, not millions, of bits per second) as a means of expression is an interesting reminder that the primary mode of communication on the Internet remains short bursts of text; in 2010 we don't get the word out through the holographic video conferences science fiction once predicted—we just tweet.

142: Egala has claimed in the past that she's an expert with the sword, but this is the first time we've seen her adopt such a fighting stance, even if it's only with a broomstick. Come to think of it, it's not common for her to adopt any kind of fighting stance, but it seems recent events have toughened her up, so to mention gotten her fed up.

152–153: Egala pictures herself rowing to the afterlife as the spirits of the departed greet her, e.g. first seen with Hyatt in volume 2, mission 3. Perhaps her presence is inspiring Egala.

155.1: This is the second reference to *Sancheme zo Kubi* (*Sunset on Third Street*) thus far in *Excel Saga*, although oddly enough, I see Oubliette didn't explain the first one, in volume 2's E.A. when Sumiyoshi said "We are one sun generation that reeks o' th' Showa period," to which Watanabe replied, "Sunset on which street?" *Sunset* on

# I WANT MY POINT



TO GET ACROSS

rough sketch of what the page layout will be, together with the dialogue. It's good to see these four-panel gag strips return...for the first time since volume 10! There will be more in volume 23; see you there, loyal if shy readers.

—CGH

The editor would like to thank some very nice (and patient) readers who have sent in this fan art, even knowing it might be some time before anyone sees it, sort of like that plaque they put on the side of the Voyager probe. The ACROSS poster is from #55, whereas the image of Elpis and Mince is from Mokkusu. I asked both artists if they had any accompanying comments, but both demurred, perhaps unwilling to impede the verbiage that is "Obblieito." Thank you once again, everyone buying *Excel Saga!* And don't give up!

